

# MUSICAL AMERICA



Edited by *John F. Freund*

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## FEDERATION PRIZES FOR U. S. COMPOSERS

**Names of Winners to Be Announced  
at Big Convention in Michigan  
Next Week**

Everything points to a most successful meeting in Grand Rapids, Mich., on the occasion of the sixth biennial of the National Federation of Musical Clubs. Mrs. C. B. Kelsey, of Grand Rapids, who is a prominent member of the St. Cecilia Society of that city, is the national president of the Federation, and this is the first time in the history of the Federation that the biennial has been held in the home of its president. The St. Cecilia has put forth every effort on behalf of the entertaining club and the body to be entertained. The St. Cecilia Society has the distinction of being the only musical organization in the United States to own its own club building.

The officers of the association are as follows: President, Mrs. Charles B. Kelsey, Grand Rapids, Mich.; honorary president, Mrs. Theodore Thomas, Chicago; first vice-president, Mrs. David A. Campbell, Kansas City, Mo.; second vice-president, Mrs. Jason H. Walker, Memphis, Tenn.; recording secretary, Mrs. Adolph Frey, Syracuse, N. Y.; corresponding secretary, Mrs. Emerson H. Brush, Elmhurst, Ill.; treasurer, Mrs. Frank E. Shepard, Denver; librarian, Mrs. George I. Frankel, St. Louis, Mo.; auditor, Mrs. John Leverett, Upper Alton, Ill. There are also vice-presidents for different sections of the country and honorary vice-presidents, as well as various standing committees.

Members of all musical clubs, whether federated or not, have been cordially invited to attend the biennial. The musical, educational and social features promise to be of exceptional value and interest. The event in which perhaps the greatest interest and curiosity centers will be the rendering of the three American prize compositions and the announcement of the names of the winners.

A meeting of the Board of the Federation has been called by the president for Saturday, May 22, but the events of the biennial proper do not begin until Monday, the 24th. On that day will be an invocation, an address of welcome and other ceremonies in the St. Cecilia auditorium, Mrs. Kelsey presiding, and a reception will be held in the evening. A business session will be held on Tuesday morning, and appointments of committees on nominations and resolutions will be made. On the afternoon of Tuesday, in the St. Cecilia auditorium, Mrs. A. M. Robertson will give an address on "The Heavenly Maid," and there will be a concert by representatives of national clubs, Mrs. Campbell presiding.

A concert by Grand Rapids musicians will be given on Tuesday evening. After a business session on Wednesday morning there will be a symposium on public school music, over which Mrs. Campbell will preside. A feature of the afternoon will be a symposium on American music, presided over by Mrs. Jason Walker, through whose motion at the fifth biennial at Memphis two years ago the prize competition for American composers was instituted.

Various features of the American musical situation will be discussed, and Arthur Farwell will suggest a plan of co-operation between the Federation and the American Music Society. It is proposed, also, that there shall be established a plan for the

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MRS. CHARLES B. KELSEY

**President of the National Federation of Musical Clubs, Who Will Preside at the Sixth Biennial, Which Will Be Held Next Week in Her Own City, Grand Rapids, Mich.**

### Dresden Orchestra Sails for Home

The Dresden Philharmonic Orchestra closed a very successful tour last Saturday at Buffalo, N. Y., and on Tuesday sailed for Europe. Manager R. E. Johnston accompanied the orchestra and its soloists throughout the tour, and was the recipient of many flattering attentions and many requests to return next season with the same orchestra for a tour of the Spring music festivals.

The work of the orchestra throughout was that of a high-class organization of thoroughly trained musicians, and it was appreciated accordingly. It is announced that plans are under way to bring the same body over next Spring for an even more extensive tour.

### Farrar Denies Engagement to Scotti

Previous to her departure for Europe, Geraldine Farrar assured a representative of MUSICAL AMERICA that there was no truth in the report of her engagement to Antonio Scotti, the baritone. It would appear by the persistency of the rumor-mongers that they believe she will finally become Mrs. Scotti just for the sake of forever stilling the fabrication. At any rate, another denial came over the cables on Tuesday.

### Goldmark Opera Coolly Received

BERLIN, May 17.—Karl Goldmark's operatic setting of Shakespeare's "Winter's Tale" was rather coolly received at the Royal Opera to-night. Francis MacLennan, the American tenor, took the principal rôle.

## CINCINNATI TO HAVE AN ORCHESTRA AGAIN

**Leopold Stokowski Selected as Conductor After \$50,000 Guarantee Is Raised**

CINCINNATI, May 17.—The completion of the annual guarantee of \$50,000 for a five-year period for the purpose of maintaining the Cincinnati Symphony Orchestra, and the announcement that Leopold Stokowski has been selected as conductor, make the week just ended one of momentous importance in the musical history of Cincinnati. It was known for some time that the guarantee was assured, though the fact had not been officially announced, and it was also known that the selection of Mr. Stokowski, who recently came to Cincinnati from Paris to meet the directors of the Orchestra Association, was considered with favor by the Advisory Board and Board of Directors, but the definite announcement was nevertheless received with gratification by musical Cincinnati. This insures the immediate reorganization of the Cincinnati Symphony Orchestra, and a series of twenty concerts in Music Hall next season, and establishes Cincinnati, permanently, it is hoped, among the great music centers of the United States.

The appointment of Leopold Stokowski as conductor will place the orchestra in the hands of a man very near the ideal recognized by all interested in the welfare of the organization, a young man, energetic, talented and experienced; not a great celebrity, but a man with talent and executive ability which will enable him to form the orchestra and to grow up with it, a man with sufficiently advanced ideas, and one possessed of tact and a willingness to become identified with the community.

Mr. Stokowski was born in England. His father was of Polish extraction and his mother was a native of Ireland. Stokowski was educated at Oxford, and his home was in London. He has conducted orchestras ever since he first began his musical studies, having at an early age decided upon orchestral conducting as the goal to be striven for. Several years ago he came to America, and for some time occupied the position of choirmaster at St. Bartholomew's Church, New York. Here he did a vast amount of oratorio work, and his conducting both there and elsewhere was spoken of in terms of greatest enthusiasm by many conservative critics. Recently Mr. Stokowski has been in Paris devoting his time to composition. On May 12 he conducted the famous Colonne Orchestra, in Paris, in a program of Russian music, with marked success. When he accepted the call to Cincinnati, Mr. Stokowski had numerous invitations to conduct other orchestras throughout Europe in special concerts, but, desiring to begin preparations at once for the reorganization of the Cincinnati Symphony Orchestra, he has planned to leave for America immediately.

Mrs. Holmes, president of the association, announces that Frank E. Edwards, who managed the orchestra for six seasons prior to 1907, has been again selected as business representative of the orchestra association, and will begin preparations forthwith for concerts to be given by the new orchestra in other cities next season. It is expected that, in addition to the tours through the Central States, the orchestra will fill many festival and concert engagements in the South, and will make at least one tour of Eastern cities. F. E. E.



## THOUSANDS ATTEND IMPRESSIVE FUNERAL SERVICES OVER BODY OF HEINRICH CONRIED



HEINRICH CONRIED'S BODY ON CATAFALQUE AT THE METROPOLITAN OPERA HOUSE

The man who in days gone by had helped to fill the vast auditorium and galleries of the Metropolitan Opera House was on Thursday morning of last week the means of again attracting the thousands. Not, however, by the inauguration of operatic enterprise did Heinrich Conried accomplish this. It was not to look upon the fruits of his artistic labor, but upon the man himself, upon the garland-shrouded casket which contained the body of the former impresario. It was the second time in its history that the Metropolitan had been used as the scene of a funeral ceremony. Ten years ago Anton Seidl had lain in the orchestra pit in the solemnity of death.

The bust of the dead manager was placed in the center of the stage, between a bouquet of orchids and a huge floral lyre. Behind it were ranged scores of palm trees. To right and left were lilies and roses, tens of thousands of them, fashioned into wreaths and cushions and crosses and crescents. Great wreaths and trophies, artfully disposed, hid the footlights and hung over into the orchestra pit. Flowers of exquisite

hues were stacked here and there in fragrant masses.

The proscenium arch had been decorated with black, so that the spectators on entering saw none of the red and gold decorations. The mediaeval interior used for the third act of "Lucia," which was used for a background, was hung half way to the ceiling.

At 11 A.M., while the Metropolitan Orchestra, under the guidance of A. L. Rothmeyer, began the Funeral March from Beethoven's "Eroica," Heinrich Conried's bier, entirely covered with an artistic pall of trailing violets, white flowers and tender greenery, was borne in from the door behind the stage and lifted into the soft light of the tapers in two Hebrew candelabra at the top of the dais upon which the casket rested. The six carriers, in accordance with the Jewish custom, each wore black skullcaps.

Rabbi Stephen S. Wise and Professor William H. Carpenter, of Columbia University, had preceded it. Following the casket came the honorary pall-bearers. They

were Samuel Untermyer, Morris Barr, George Bischof, Professor William H. Carpenter, A. J. Dittenhoefer, Alfred Freulich, Ernest Goerlitz, A. D. Juilliard, Otto H. Kahn, Sol Kohn, Alexander Lambert, Henry Morgenthau, Adolph S. Ochs, Carl Rosenbaum, Selig Rosenbaum, Maurice Rothschild, Edward Seidl, Richard Sutro, Judge Truax, and a few members of the Theatrical Managers' Association, among them Al Hayman, Otto Weil, Charles Burnham and Frank McKee.

Next to them were the quartet of singers, consisting of Riccardo Martin and Robert Blass and Mmes. Rappold and Homer.

When the "March" ceased, Rabbi Wise arose and recited a few sacred texts, and then the choir boys from Calvary Church, who had sung in the first American performance of "Parsifal," intoned an effective setting of Tennyson's "Crossing the Bar," by their director, Lacey Baker.

Charles Burnham, who took the place of Augustus Thomas, then expressed the regrets of Mr. Conried's brother managers.

"His triumph," he said, "was not won without many struggles, nor was it a post with only honor. It was filled with difficulties. But Heinrich Conried gained it because he had come to this country determined to achieve the greatest possible honor in his profession. With his rugged persistency he reached the top."

He was followed by Professor Carpenter, who spoke of the educational efforts of the deceased, of his achievements as an actor, and the good he had done by giving performances of the German classics at the universities.

The orchestra then interpreted Handel's "Largo," and the quartet sang very beautifully Max Spicker's vocal arrangement of the same masterpiece.

Rabbi Wise spoke further about the services performed by Mr. Conried, and delivered a prayer, and then, to the music of Chopin's Funeral March, the body was borne to the hearse. In this it was conveyed to his last resting place at Cypress Hills Cemetery, where another ceremony was held over the grave by the Rev. Dr. Jaartschmaroff. Later it will be transferred to a mausoleum which Mrs. Conried intends to build.

Previous to the public ceremony there had been a private service at Mrs. Conried's home, at No. 65 West Seventy-first street, at which only the members of the family were present.

The floral tributes were exceedingly beautiful. Among the 150 pieces were emblems from the board of directors and the orchestra of the Metropolitan Opera Company, employees of the Ocean Comfort Company, the wardrobe department, the ushers, the box-office employees, the Harmony Club, the Freundschaft, Mr. and Mrs. Andreas Dippel, Mr. and Mrs. Otto Weil, Mr. and Mrs. Edward Seidl, Mr. and Mrs. Henry Morgenthau, Mr. and Mrs. Samuel Untermyer, Mr. and Mrs. Otto H. Kahn, Mr. and Mrs. Emil Boas, Mr. and Mrs. Furschgott, Mr. and Mrs. S. H. Kohn, Melville J. Scholle and Carl Rosenbaum.

### TOSCANINI PRAISES AMERICA

**Finds Audiences Well Behaved—Pleased with Rank of Italian Works**

MILAN, May 15.—Arturo Toscanini expresses the highest satisfaction with everybody and everything in America, especially the fact that Italian opera now occupies a prominent place.

He praised the good breeding and behavior of American audiences, who are not impulsive and do not rebel against deficient actors and bad execution. They merely do not applaud, he says, a course which is in contrast with the Italian custom of whistling and shouting. The conductor intends to continue next season the same repertory of Italian works, but will also produce several French works.

### To Honor Frederick Smetana

New York's Bohemian colony is interested in a plan to erect in Central Park a bust to the founder of the Bohemian national music, Frederick Smetana. The action was inaugurated on May 12, that being the twenty-fifth anniversary of the death of the composer. The bust will be cast in bronze, with a pedestal of bronze granite and a petition accompanied by plans and specifications will be presented for a site to the Park Commissioner.

### Mrs. Zeisler Closes Madison Season

MADISON, Wis., May 17.—Mrs. Fannie Bloomfield-Zeisler, in a most enthusiastically-received concert, recently brought the season here to a successful close. Mrs. Zeisler came to Madison under the auspices of the Y. W. C. A. of the University of Wisconsin, and attracted one of the largest audiences of the year. M. N. S.

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## STUDY MUSIC, BUT KEEP YOUR JOB, MANNES TELLS ASPIRING AMATEURS

Director of Music School Settlement Orchestra Deplores Tendency  
Among Young Musicians To Rush Into Professionalism  
—Too Much Injudicious Commendation Leads  
Novices Astray, He Maintains

"Study music, yes; but keep your job," is the message of David Mannes, the violinist, to the many who apply to him at the Music School Settlement for tuition, and who are too willing to deem themselves of profes-

sional caliber. "You will be a good amateur, but a mediocre professional. Music talent is there or is not there. Without fault of yours it is lacking. Therefore do not chase a will-o'-the-wisp. Be what you are—a bookkeeper, an architect, a salesman,

a laborer—and study music for the pleasure that it gives, not for the dollars it may bring. Make it your joy and hobby, but not your vocation."

This and "art for art's sake" are the doctrines being impregnated in the minds of the orchestra which Mr. Mannes leads. The orchestra is composed of students from the Music School Settlement, who spend their time and strength for the simple reward of the true musician who plays because it is his happiness, and for that reason alone. They have the amateur spirit, free from contamination with Mammon.

There is a senior orchestra of about fifty-six members (both sexes), and a junior orchestra of about forty members. Also a double quartet, which plays under the direction of the concertmaster, and various trios. Mr. Mannes has directed the larger organization every Sunday morning at rehearsals and at concerts as often as his limited time allows.

These concerts have been given gratis, the expense of transporting the stands and the car fares of the members being the only outlay by the managers of the various events at which the young musicians have assisted.

"There is too much of this injudicious commendation—'You ought to become a professional,' " Mr. Mannes declared to a *MUSICAL AMERICA* representative the other day. "It is wrong. At the Music School Settlement how often do we advise a boy or a girl to become a professional? Never! 'Gold is scarce. Talent is far more so. Before a person should enter the musical profession he should have a call and a loud rap, rap, at his heart and his soul that could not be confused with a whisper of mere whim."

"The commercial spirit as in too many instances penetrated to the confines of music. When a musician pauses on the brink of his career and queries, 'How much money will I be able to make?' he is lost artistically. He is impossible from the start. He might as well throw away his bow or make kindling of his piano. His soul could not be other than a failure."

Felix Weingartner, who is now *Kapellmeister* at the Imperial Opera in Vienna, believes that the decision taken at Düsseldorf is not likely to be strictly adhered to in Germany. He predicts the immediate defection of a number of managers who are not disposed any longer to deny themselves the profits obtainable from producing "Parsifal" after it is legally possible to do so.

"I myself," he said, "was not disposed to see 'Parsifal' deprived of the sacred atmosphere of Bayreuth. I saw it given at the Metropolitan in New York a couple of years ago, and came away with the impression that I had been listening to high mass being celebrated in some gilded chamber instead of a church. At the same time, I am not in favor of making 'Parsifal' an exception among Wagnerian works. Wagner himself, in a letter to Neumann, once said that he was prepared, under certain conditions, to release 'Parsifal' for general performance."

Herr Weingartner thinks that the action of the managers may eventually result in a legal prolongation of the "Parsifal" copyright from thirty to fifty years.

**Leeds Chorus May Visit Canada**  
LONDON, May 10.—Dr. Charles Harriss, of Montreal, through whose efforts the Sheffield Choir visited Canada last Fall, has invited the Leeds Choral Union to cross the Atlantic and give a series of festivals in the different Canadian cities next Spring.

Gustav Mahler has invited Concertmaster Kossmann, of the Municipal Orchestra in Essen, Germany, to join the reorganized New York Philharmonic Orchestra.



David Mannes Directing a Rehearsal at the Music School Settlement

"Thus I would advance the cause of amateur art. Make some other connection that will keep you close to earth and to man. Every man was not born to write symphonies or sing grand opera arias at a dollar a bar. Earn your bread and butter at the loom or shining shoes, but don't attempt to fit the proverbial square plug into the round hole."

"Consider the thousands of dismal failures that are occasioned by choosing a wrong avenue of labor. Sometimes, by connivance or circumstance, mediocrity manages to attain to some eminence. But what is the good of a propped-up existence like that?"

"Music should not be regarded as the only thing in life. There are other things worthy of cultivation. At the Music School Settlement we aim to weed out the undesirable. Make men and women of them

first, then it is time to develop talent if it is there."

"There is no blind acceptance of any would-be student who applies. He or she must be doing one of two things—going to school or 'holding down' a job. The boy or the girl too lazy or 'artistic' to work, and not mentally active enough to want to be educated, has no right in music. Maintain, I say, the Spartan code. We will have, perhaps, fewer numbers of musicians, but that few will be worthy of their piano or fiddle."

"I would like to see *MUSICAL AMERICA* adopt this principle, and through the medium of its thousands of readers disseminate a real gospel of truth. Let it propagate the dogma of trial by fire. Let there be a finis to its indiscriminate, vapid praise, which serves to bring into the ranks of music so many derelicts that only serve to clutter the wheels of progress." J. B. C.

## 'PARSIFAL' MONOPOLY LEFT TO WAGNERS

German Managers Won't Produce  
Opera While Master's Family  
Controls Bayreuth

BERLIN, May 15.—The opera and theater managers of Germany, at their annual congress at Düsseldorf this week, performed an impressive act of piety toward the memory of Richard Wagner by unanimously voting to refrain from producing "Parsifal" after its copyright expires, in 1913, as long as the Bayreuth Festival Theater remains under the supervision of any member of the Wagner family.

Great enthusiasm greeted this decision after numerous speakers had expressed themselves forcibly regarding the piracy of "Parsifal" for the American stage. The managers will not only abstain from producing the opera on their stage, but will, as heretofore, decline to allow any singers under contract with them to appear in it elsewhere than Bayreuth.

This action perpetuates the "Parsifal" monopoly for Bayreuth for an indefinite number of years. Cosima Wagner, the composer's astute widow, who has guarded the property so zealously in recent years, is in indifferent health, but her son, Siegfried, will undoubtedly inherit the control of the Bayreuth institution, so that "Parsifal" will be preserved in Bayreuth as long as he lives.

## DAMROSCH SCHOOL NEAR GRANT'S TOMB

Site on 122nd Street Secured for  
New Institute of Musical  
Art Building

Confirming the report in *MUSICAL AMERICA* last week, it was announced on Saturday that the Institute of Musical Art, now at No. 53 Fifth avenue, will be in new quarters within a year. The school will be moved to the site of the northeast corner of Claremont avenue and One Hundred and Twenty-second street, opposite Grant's Tomb, and overlooking the upper end of Riverside Drive.

The present site is owned by Thomas F. Ryan, the financier. The lease will expire in about a year, and it is hoped to have the new building completed by that time. A fund for that purpose is now being raised.

In an interview this week Dr. Frank Damrosch said:

"About \$200,000 has already been promised, and \$100,000 more is needed for the new structure. But till every cent of the probable cost of a new institute is in the bank I shall not allow any building to begin."

"The new premises planned for us will be more spacious than our present quarters. But we are not anxious to increase the number of our students. Quality, rather than quantity, is what we are after. In a sense we have outgrown this place. Long

ago, if we had wished, we could have got three times as many students as we are now instructing."

"Harmony, composition, singing and instrumental work are all being taught very successfully here."

"Composers? We have several students who promise well. I should not care to say more of them than that."

"Frankly, I have not yet discovered a woman composer of genius at the institute."

"Women, you see, are less creative than reproductive. They have fancy—and often even imagination. They are not terrified by the mathematical side of music. Many women, as they know in the English universities, have been admirable mathematicians. Nor do they shrink from the hard drudgery to which they must subject themselves in order to become proficient in their art. Yet few of them have done anything remarkable as composers."

"Why?"  
"I think I have hit on the right explanation. Women are reproductive rather than creative."

**Western Man to Teach at Columbia**

MADISON, Wis., May 17.—Rossetter G. Cole, director of the school of music at the University of Wisconsin, has been appointed head of the department of music at Columbia University, New York, for the coming Summer session. Mr. Cole occupied the same position last Summer, giving courses in harmony and appreciation of music.

M. N. S.

Leopold Auer, the teacher of Mischa Elman and Kathleen Parlow, arrives in London next week to teach there through the Summer.



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## NORDICA, IN LOVE, AS CHIPPER AS A GIRL

Correspondent Finds Famous Singer  
Joyous Under Eros's Influence—  
To Sing "Tosca" in Boston

LONDON, May 16.—Lillian Nordica arrived in London Wednesday and took apartments off Grosvenor Square, instead of in one of the fashionable hotels, in order that she could sing without her voice being recognized, and where her accompanist could play the piano without disturbing others.

A correspondent calling on the prima donna gained from the presence of a large folding frame, containing five photographs of her husband-to-be, that, as he says, "she is as chipper about being in love as a girl of sixteen." He continues: "It was really delightful to see her worshipping a photograph. Her eyes were hardly off the mantelpiece."

She explained to him the reason for her changing her name from Lilly Norton to Lillian Nordica. "My ancestors were of good old Puritanical stock. One of them was a Walden, then there was an Alden, and on my mother's side I am descended from Roger Williams. You know the prejudices that used to be in the States against anybody that went on the stage? I did not want to give my Puritanical ancestors any chance to regret the fact that I bore their name or that I had belittled it by being a public performer, so I changed."

Nordica will sing for the first time in her life *Tosca* in Boston next Fall, with the Henry Russell company. This will be an event in her history.

## COLUMBUS TWILIGHT CONCERTS

Unique Series in Ohio City Comes to an  
End—Local Musicians Active

COLUMBUS, O., May 17.—The last Twilight concert of the season took place in the University chapel at 4 o'clock Friday afternoon. Grace Hamilton Morrey, pianist, and John Neuman Hizey, violinist, were the artists who furnished a brilliant program.

The Euterpean Ladies' Chorus, Mary Cassel, director, gave a sacred concert in Memorial Hall on May 16. The soloists were Mrs. Thomas B. Humphreys, soprano; Karl G. Snyder, baritone; Thomas Murray, tenor, and Hazel Huber.

The Columbus Orchestra rendered an excellent program Monday evening in the Board of Trade auditorium. Millicent Brennan, soprano; Alfred Rogerson Barrington, baritone, and Emma Ebeling, pianist, were the assisting musicians. John S. Bayer, the efficient director, has just closed his twenty-third year of service with this amateur orchestra.

Ethel Keating has received several compositions sent by Emil Sauer for the Music Club Alcove in the local library. Mr. Sauer has autographed all of his contributions.

Dolores Reedy Maxwell, contralto, is a new accession to the Broad Street Methodist Church, succeeding Mrs. Richard Ward.

The Theodore Thomas Orchestra, the Steindel Trio, Florence Hinkle, soprano; Garnett Hedge, tenor, and Tom Daniel, bass, and the Columbus Oratorio Society of 150 voices, are the attractions for the Music Festival here June 24 and 25. There will be one afternoon and two evening concerts.

There is much interest in Columbus over the reorganization of the Cincinnati Symphony Orchestra. Columbus music lovers in large numbers attend the symphony concerts in Cincinnati, and their resumption will be heartily welcomed. H. B. S.

## Mary Wood Chase School Recitals

CHICAGO, May 17.—The Mary Wood Chase School of Artistic Piano Playing, in the Fine Arts Building, inaugurated a series of five recitals last Saturday morning at Cable Hall, when the following pupils rendered an excellent program: Gertrude Gane, Clara Kramer and Ruth Burton. The second will be given at the same place on

Thursday evening, when Ruth Burton, pianist, and Louise Burton, soprano, will give the program. The next two recitals of the series will be given at Assembly Hall, Fine Arts Building, on Saturday morning, May 29, and Thursday evening, June 3, enlisting Gertrude Gane, Clara Kramer, Ruth Burton and Grace Seiberling in the morning recital, and June 3 the recital will be given by assistant teachers and advanced students. The concluding one will be given in Cable Hall by Anna Sweeney Saturday morning, June 12. C. E. N.

## CINCINNATI SEASON ENDS

Hess-Schroeder Quartet in Excellent  
Program Before Fine Audience

CINCINNATI, May 17.—The Cincinnati musical season practically came to a close on Tuesday evening, when the Hess-Schroeder Quartet presented, in Memorial Hall, an excellent program, containing the Beethoven Quartet in E Flat, op. 74; Brahms's Quartet, op. 51, No. 2, and the Schubert Quartet in D Minor. The concert was attended by a most representative audience, and the work of this capable organization was received with sincere appreciation.

Wednesday evening Henry Grodsky, a Cincinnati man who has studied with Signor Mattioli at the college, and who has filled important engagements with various opera companies in recent years, gave a farewell recital at the Lyric. Mr. Grodsky will leave immediately for several years of European study.

Another chamber music concert was given at the Odeon on Monday evening by the College of Music String Quartet. The Mendelssohn Trio in C Minor and the Schubert Quintet, with the assistance of Gertrude Dalton, pianist, and Adolf G. Hoffmann, cellist, were played.

Mme. Tecla Vigna presented a number of her pupils on Thursday in an excellent choral program. Pupils of Giacinto Gorno, assisted by Harry Robinson, violinist, and George Moore, accompanist, gave a recital at his studio in Wesley avenue Tuesday evening. Those from Mr. Gorno's classes who performed were: Mrs. William Schneebeck, Mrs. William Reinhardt, Robert J. Thumann, Marie Lane and T. Piepmeier.

Hans Richard, pianist, gave the second evening of sonatas at the Conservatory of Music on May 10. His program included Schumann's G Minor Sonata, Beethoven's Sonata Appassionata, and Chopin's Sonata in B Flat Minor. Mr. Richard again showed his high musicianship in this program, and in his interpretations of the diverse styles, the characteristic rhythms, tone quality and spirit of each composer were preserved intact.

Another splendid concert was given Friday evening by the Conservatory Orchestra, under the direction of Signor Tirindelli. The soloists were Emma Norton, violinist, of Signor Tirindelli's artist class, and Martin Read, Jr., pianist, a graduate pupil of Frederick Shailer Evans. F. E. E.

## Against Taft's Potomac Concerts

WASHINGTON, May 17.—The scheme of the President and Mrs. Taft for Marine Band concerts in Potomac Park on Wednesday and Saturday afternoons has embroiled this city in a war of words. Criticism is made that the concerts are of benefit chiefly to those who own automobiles or carriages. The complaint is that they have taken the band away from the poorer people. There is no doubt that the concerts have been a social success. General Elliot, in command of the marines, points out the fact that the band members receive \$4 more per month when they played at the old stand at the Capitol.

## Busoni to Play with Mendelssohn Choir

Already engaged by all the great orchestras of the country, among others by the Boston Symphony, the New York Philharmonic and the Theodore Thomas Orchestra, Busoni has now been selected as soloist by the famous Mendelssohn Choir, of Toronto, for their February festival, when he will have the advantage of playing with the Theodore Thomas Orchestra of Chicago under Frederick A. Stock's leadership. The engagement was consummated after most careful consideration by Dr. A. S. Vogt, the choir's great leader.

## NOTABLE PROGRAM IN WAGNER'S HONOR

Ad. M. Foerster to Present Lecture  
and Recital in Pittsburg Studio  
—S. G. Pratt in Concert

PITTSBURG, May 17.—A remarkable program is to be given in the studios of Ad. M. Foerster on May 22. The entire evening will be devoted to the works of Richard Wagner, selections from which will be rendered by Ottilie Eckstein, soprano; F. William Saalbach, baritone; Marie MacCloskey, pianist; Anna Lora Hopkins, pianist. The biographical and critical remarks will be made by Mr. Foerster, who is eminently fitted to deliver such a lecture. The program follows:

Wolfram's Cavatina, Tannhäuser; Prize Song, Meistersinger; King Henry's Prayer, Lohengrin; Kurwenal's Mocking Song, Tristan and Isolde; Procession to the Cathedral, Lohengrin; Pögnier's Address, Meistersinger; Elsa's Dream, Lohengrin; Siegmund's Love Song, Valkyrie; Sachs's Clobber Song, Meistersinger; Senta's Ballad, Flying Dutchman; Spinning Song, Flying Dutchman; Wotan's Greeting to Walhalla, Rheingold; Wotan's Reply to Mime, Siegfried; Träume (study for Tristan and Isolde); Sachs's Final Admonition.

The reply of Mary I. Johnston, the piano teacher, against whom Beveridge Webster, principal of the Pittsburg Conservatory, filed suit recently, admits that the defendant signed the contract, but alleges unfair treatment on the part of the plaintiff.

Silas G. Pratt, president of the Pratt Institute of Music and Art, appeared before an enthusiastic audience last Thursday night at the German Club. The program was a varied one. It began with the first movement of Mr. Pratt's symphony, "Prodigal Son," arranged for two pianos, and played by Mr. and Mrs. Pratt and the Misses Maysie Walrond and Ruth Williams. Mr. Pratt contributed to the program, playing some Chopin compositions and numbers by Liszt, of whom Mr. Pratt was a pupil. The entertainment was given for the benefit of the free scholarship fund of the Pratt Institute.

The Pittsburg Festival Orchestra is to begin its eleven weeks' engagement here June 12. The concerts will be given in the open, and the seating capacity of the Schenley grounds will be greatly increased. E. C. S.

## Mrs. Annie Andros Hawley Sails

BOSTON, May 18.—Among the passengers on the *Saxonia*, of the Cunard Line, which sailed to-day for Liverpool, was Mrs. Annie Andros Hawley, the soprano soloist and composer of this city, who is to spend the Summer in Europe. Mrs. Hawley is the composer of "Gay Butterfly," the particularly beautiful waltz song which she dedicated to Geraldine Farrar, and which has been sung on a number of occasions by Miss Farrar. Mrs. Hawley, as soloist at an orchestral concert given under the direction of John Little in Malden, Mass., last Monday evening, sang the "Butterfly" song and a Handel aria. She received warm applause, and was highly complimented for her artistic singing by the audience and by the Malden daily papers. L.

## Werrenrath Assists Philomel Club

SCHENECTADY, May 17.—The Philomel Club, an organization of women's voices, appeared in concert on May 6, under the direction of William G. Merrihew. The club was assisted by Mae Roth, soprano; Arrietta Spoor, soprano, and Ethel Reade, contralto, members of the club; Grace M. Dornburgh, pianist; Mrs. G. H. Close, organist; an orchestra, and Reinald Werrenrath, baritone.

Mr. Werrenrath's songs gave him a splendid opportunity to display the best qualities of his voice and style, an opportunity of which he took the fullest advantage. He was recalled several times and encored.

## Frederick, Md., Has Fourth Festival

FREDERICK, MD., May 17.—The Frederick Choral Society opened its fourth annual musical festival at the City Opera House Tuesday night, with a rendition of Mendelssohn's "Hymn of Praise" and "Walpurgis Night," under the direction of Mau-

rice G. Beckwith, director of music of the Woman's College. The soloists were Mrs. Grace Bonner Williams, soprano; Grace Munson, contralto; Dr. Ion Jackson, tenor, and Gwilym Miles, baritone. The instrumental program was rendered by the Boston Festival Orchestral Club. M. Rose Birely was the accompanist.

Wednesday afternoon a concert was given by the orchestra, John W. Crowley, director, assisted by Mrs. Williams, Mr. Miles and Carl Webster, cellist. The festival concluded with a performance of Mendelssohn's "Elijah," on Wednesday night, by the Choral Society and soloists. This is the ninth season of the society. W. J. R.

## BROOKLYN ORCHESTRA DINNER

Philharmonic Club Gives Banquet on Its  
Forty-third Birthday

The Brooklyn Philharmonic Club, an amateur orchestra, celebrated forty-three years of successes and vicissitudes by a dinner at the Imperial Wednesday evening, May 12. President Louis Strauss was toastmaster, and before introducing the speaker outlined the history of the society. The club started as the Euterpe Amateur Orchestra in 1866, later it became the Amphion, and in 1897 it assumed its present name with twelve members. It now numbers fifty-five active members, boasts of a full orchestra, holding weekly rehearsals during nine months, and this season gave five concerts, two public rehearsals, and appeared before several clubs. It has now a waiting list. Mr. Strauss was followed by Judge Philip D. Meagher, who talked informally of "Brooklyn and its musical achievements."

The other speakers were Jacob W. Kahn, William B. Green, Emil Koch and W. J. Kollish. The musical feature of the evening was a clarinet solo by Walter Schad, accompanied by John Ehm, pianist.

The directors of the club have been Christian Rothmund, Carl Venth, and its present leader, Emil Koch.

## Violin Player vs. Connoisseur

*The Williams' Echo*, published by R. S. Williams & Sons Company, of Toronto, Canada, contains an excellent article on "Violin Tone," by R. S. Williams. Mr. Williams considers at length the ability of player and connoisseur to adequately judge violin tone quality, and finally arrives at the conclusion that the player cannot, of necessity, be the best judge. This opinion will be combated by all players, but the reasoning is sound and much difficulty will be encountered by those trying to refute Mr. Williams's arguments.

## Great Artists Praise Saginaw Chorus

SAGINAW, MICH., May 17.—The Music Festival closed here on May 11 with a performance of Gounod's "Gallia" and Elgar's "The Challenge of Thor," with Mme. Eames and Dan Beddoe as soloists. Both singers were given ovations by the audience, the largest of the festival, which numbered over 2,500. Hearty admiration was expressed by the soloists for the chorus and its excellent work under the direction of John G. Cummings. The orchestral numbers during the entire festival were furnished by the Thomas Orchestra, Frederick Stock, director.

## Cavaleri a Hit as "Thais"

PARIS, May 15.—Lina Cavaleri has made a pronounced success. The Paris Opéra was sold out on the two occasions on which she appeared, and the management has engaged her to sing *Thais* for the third time on Monday.

Alice Zeppilli, a member of the Manhattan Opera Company, makes her debut at the Opéra Comique on Monday in the rôle of *Lakmé*.

## Will Give American Composers Representation

NEW YORK, May 11, 1909.  
To the Editor of MUSICAL AMERICA:  
I am going on a concert tour through Europe, but would not miss MUSICAL AMERICA. Kindly send me the journal to the address given below. It may interest you to know that I am determined to give American composers a fair share in my programs.

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## TELLS OF SOUTH'S MUSICAL GROWTH

Henry L. Mason, on Return From  
Trip, Discusses Artistic Pro-  
gress of That Section

BOSTON, May 17.—Henry L. Mason, chairman of the Board of Directors of the Mason & Hamlin Co., of this city, returned to-day from a tour of the South, during which he visited many cities in which music festivals were held this Spring, including New Orleans, Houston, Birmingham, Knoxville, Atlanta, Jacksonville, Savannah, Augusta, Charleston and Richmond.

Mr. Mason spoke interestingly to-day to the MUSICAL AMERICA representative of his tour, making special mention of the enormous growth during the past few years in the interest in music and musical events taken by the public in general throughout the South.

"This was my first visit to the South in four years," said Mr. Mason. "We all know that the South has had an awakening and there is a very apparent increase in business, commercially. The clearing house returns show constantly increasing business activity. As is to be expected with this increase in material wealth there has been a distinct gain in the interest and progress of matters artistic. In nearly every city I visited the musical festivals this Spring have gone ahead of anything in the previous history of these events."

"A striking example was in Atlanta, where on the opening night of the festival 9,500 people were present, and the net earnings of that festival were over \$15,000."

"At Birmingham there is a club which greatly interested me. It is called the Union Study Club and Mrs. R. F. Johnston is the president. She is a representative of the best social life of the city and has associated with her some of the very best people in Birmingham. The purpose of the club is to get together and select one composer on which some member will read a historical paper, this being followed by the performance of some of his representative compositions. This season they have been taking up the American composers and meetings have been devoted to Arthur Foote, Horatio W. Parker, Lowell Mason, George W. Chadwick and others. That club might well be emulated in every city in the United States."

Mr. Mason says that to his mind there is no question that the South is decidedly musical and that the interest in this work is increasing constantly. He believes there are great possibilities for this section of the country. D. L. L.

### MISS AUSTIN IN NEW JERSEY

Noted Violinist and Lillia Snelling As-  
sist Rahway Orchestra

RAHWAY, N. J., May 17.—The third public concert of the Rahway Symphony Orchestra, of thirty-five players, took place on May 14, under the direction of Charles Russell Melick. The assisting soloists were Florence Austin, violinist, and Lillia Snelling, contralto. The accompanists were Marion Austin and Estelle Lorraine.

The principal orchestral number was the Haydn "Surprise" Symphony, which was performed in excellent style. The delicacy of the first movement, the careful shading of the second and the exuberant vigor of the last won enthusiastic applause from the audience. Mr. Melick directed with authority, and displayed his intelligent musicianship in his explanatory remarks to the symphony.

Miss Snelling's rich contralto was heard to advantage in Delibes's "Maid of Cadiz" and a group of lighter songs, both of which she sang with inimitable style. She was enthusiastically encored.

Miss Austin appeared in the Vieuxtemps Concerto in D Minor, in which she displayed technical mastery and adequate emotional expression. The adagio was played with exceptional tone and depth of feeling, and was warmly applauded. Miss Austin rendered the Musin Valse de Concert, the Gosses Gavotte and the Prume "Les Arpegges" (for violin alone) with satisfying tone, technique and style, and aroused the audience to a high pitch of enthusiasm. She was compelled to add an encore.

The audience completely filled the auditorium, and many were compelled to stand.

Thomas Bretan, whose "Dolores" has been one of Oscar Hammerstein's few unfulfilled promises of the last two seasons at the Manhattan, is the director of the Madrid Conservatory of Music.

## CARUSO GIVE UP CIGARETTES? NEVAIRE!

And Here Is Photographic Evidence That the Great Tenor Is Still  
Smoking to His Heart's Content



SNAPSHOT OF CARUSO TAKEN ON HIS ARRIVAL IN EUROPE

Before sailing from America, a month ago, Enrico Caruso was emphatic in denying that the excessive use of cigarettes had been the cause of his vocal breakdown.

"Bah!" said he to the ship reporters. "I shall smoke five, ten—no, three hundred a day—a box so high" (indicating the size with outstretched hands), "and they will not hurt ze throat."

During the voyage to Europe he fortified his declaration by attempting to carry out the threat. Fellow-passengers say that he smoked incessantly, and the accompanying

photographic reproduction is an evidence of the statement. The smile on Mr. Caruso's shaven face indicates that the trip was long enough to enable him to forget the anger which he exhibited in his denials regarding the permanent injury done his vocal chords. To London reporters the tenor expressed the belief that he has never been in better form, physically, and next season will find him as successful as ever in New York. In the mean time, various cities in England will have an opportunity of hearing him in concerts, an Autumn tour having been arranged for him.

### Object to School Children Singing on Sunday

Storms of protest came from church societies to the meeting of the New York Board of Education last week against children taking part in a concert to be given in the Madison Square Garden on Sunday, June 20, in connection with the monster sängerfest. The protests were referred to the Committee on Elementary Schools. It had been planned that 4,500 school children take part in the chorus.

### American Music Students Betrothed

BERLIN, May 15.—J. V. O'Brien, of Pittsburgh, a protégé of Victor Herbert, who is studying composition under local masters, announces his engagement to Ann Swan, of Pittsburgh, who is also studying music here. The engagement is one of those numerous colony romances which take place here among Uncle Sam's subjects from time to time. Mr. O'Brien is at work on an American opera entitled "Pocahontas," dealing with the Indian episode of that name.

### Good Dinner Better than Music, Says He

LONDON, May 15.—The Earl of Derby, speaking at the opening of a new school of domestic science at Preston, said that, though he spoke from no personal experience, he would infinitely sooner be certain of eating a good dinner than listening to indifferent piano playing. He declared more emphasis is placed on piano playing than the more homely and certainly more useful offices of domestic life.

### Sousa's New Opera

"The Glassblowers" is the novel title given by John Philip Sousa to his latest

## TO INSURE PAYMENT OF UNION MUSICIANS

American Federation in Convention,  
Makes New Rule for Oper-  
atic Managers

MINNEAPOLIS, May 17.—A banquet, at which 250 covers were laid, was tendered the delegates of the American Federation of Musicians, in session here last week, by local merchants. One of the questions considered at the federation convention related to managers or owners of grand opera companies or other traveling organizations, and provided that they be required to deposit at the opening of each season the last week's salary of musicians, together with transportation home, managers and owners in such cases to have the right to demand that contracting members execute bond for the faithful performance of their part of the contract. Such a resolution was adopted.

Asserting that the nullification of the manufacturing clause of the copyright laws of 1891 and 1909 is to musicians and musical engravers a calamity, resulting in an entire discrimination in favor of foreign as against American composers, and resulting in the exploitation of European works by American publishers, the federation went on record as pledging itself to support any effort to secure the needed protection for American musical industry. A letter was received by the convention from President Harris, of the European Federation of Musicians, expressing the hope that a closer understanding between the two organizations would be reached.

The officers elected are as follows: President, Joseph N. Weber, Cincinnati; first vice-president, George W. Bope, Columbus; second vice-president, T. C. Kelliher; secretary, Owen Miller, St. Louis; treasurer, A. Ostendorf, St. Louis.

### NEW HAMPSHIRE FESTIVALS

E. G. Hood Directs Concerts in Nashua  
and Manchester

NASHUA, N. H., May 17.—The eighth annual music festival of the Nashua Oratorio took place on Thursday and Friday, May 13 and 14, under the direction of E. G. Hood. The musical forces consisted of the Nashua Oratorio Society of 100 voices, a high school chorus of 175 voices, the New Hampshire Festival Orchestra and the following soloists: Caroline Hudson, soprano; Cecil James, tenor, and Reinold Werrenrath, baritone.

The Manchester, N. H., festival took place during the same week, on Tuesday and Wednesday, under Mr. Hood's direction, and employed a portion of the same forces, in addition to the Manchester Choral Society. The additional soloists were Pearl Benedict, contralto, and Frank Croton, bass.

The works performed were Gade's "Crusaders" and scenes from Coleridge-Taylor's "The Song of Hiawatha." The second concert was devoted to miscellaneous numbers by the festival orchestra and the various soloists. The soloists were heartily applauded for their share in the success of the festival, though the chief credit must be given to Mr. Hood, under whose direction the several choruses have developed into highly trained bodies of singers, capable of attaining most artistic results.

opera. The Schuberts will be its producers. The first two acts are laid in New York and the third in Cuba. The tour of Sousa's Band will begin at Willow Grove, near Philadelphia, on August 15. One of his soloists is Helen Crennan, a promising soprano. She is niece of former Senator Henry M. Teller, of Colorado.

### W. R. Anderson to Spend Summer Abroad

Walter R. Anderson, the successful New York manager of concert artists, is booked to sail for Europe on June 5. He will remain until September.

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## WALTER H. HALL WILL REFUSE TO RESIGN

Organist at St. John's Cathedral to Demand Reasons for Trustees' Action

Despite the fact that Miles Farrow, of Baltimore, has been engaged as his successor, Walter Henry Hall, organist at the Cathedral of St. John the Divine, in New York, has refused to resign his position.

For four years Mr. Hall has been organist at the Cathedral. He is also organist at St. James's Episcopal Church, conductor of the Brooklyn Oratorio Society and prominent in many musical organizations.

Mr. Hall says that he is ignorant of the reason of the attempt to remove him. "I was asked suddenly by the Board of Trustees over three weeks ago to resign, and I refused to do so," he is quoted as saying. "Then I asked for two weeks to consider the matter, which was granted. Two days later I learned that Mr. Farrow, organist at St. Paul's Church, Baltimore, has been engaged to supersede me. I have not resigned and do not intend to."

"The Cathedral people do not know the truth of the matter. You see, under the church constitution, the precentor canon has official charge of all the church music. His authority is even greater than mine as organist and choir director. For hundreds of years this arrangement has caused trouble in the English churches between the nominal and the active head of the musical work."

This same conflict, he admitted, had not made his work as musical director any easier at the Cathedral.

"Of course there has been no open row between myself and the precentor canon, the Rev. Ernst Voorhis," he added. "I pointed out, though, some time ago, that the precentor's power at this cathedral is greater than the powers of the precentors of the English Church."

"The fact of the matter is that the highest authority is placed in the hands of the man who knows nothing about music from the professional standpoint. That, of course, leaves a chance for contention. I do not care now, however, to state the facts specifically. They will all come out later."

"What I am objecting to is this: I was asked to resign and no reason for the request was given. If I had refused to obey the demands made upon me, if I were of immoral character, or had run off with some other man's wife, I might well understand. As it is I do not."

Precentor Canon Voorhis declined to explain the asked-for resignation.

From Baltimore comes the report that Mr. Farrow, who has held his present position for the past fifteen years, expects to enter upon his new duties September 1. He attributes his acceptance of the offer as being not a monetary consideration, but advantageous from the point of growth and development.

### New Pianist and 'Cellist Play

Bienvenido Socias, a Spanish pianist who is here on his first visit, and Paul M. Gruppe, a young American 'cellist who has studied abroad for the last eight years, were the guests of the Salmagundi Club at its "get-away dinner" at the clubhouse, No.

## Scenes at Tree-Planting of the Cincinnati Conservatory of Music



The Upper Photograph Shows the Scene During the Planting. Clara Baur, Head of the Conservatory, Is in the Center (1). In the Oval Photograph, a Group of Students, After the Tree Had Been Placed. In the Lower Left-Hand (2) Is P. A. Tirindelli, the Eminent Violinist, and the Remaining Group (3) Shows Prof. Louis Schwebel Accepting the Tree for the Conservatory.

14 East Twelfth street, on Friday evening of last week. They gave a short musical program. Both will appear in concert in this city next Fall.

Marcella Sembrich, as a guest, was the bright, particular star of the Spring season of Italian opera in St. Petersburg. She received an ovation at each performance.

Felix Weingartner is feeling happy over the discovery of a new twenty-two-year-old tenor named Ferdinand Scheithauer, who was formerly a bookbinder. He is to sing at the Vienna Court Opera.

Joseph Hollmann, the 'cellist, has lately introduced the Kes arrangement of Schumann's "Konzertstück," for 'cello, in Paris.

## CINCINNATI PUPILS PLANT CLASS TREE

Unique Ceremony at the Conservatory of Music—Much Spirit Among Students

CINCINNATI, May 17.—The Cincinnati Conservatory of Music inaugurated the significant custom of class-day exercises, united with the useful act of tree planting, on Saturday of last week.

From beginnings as modest as the proverbial mustard seed of the Scriptures this musical institution, under the fostering care of Clara Baur, has grown into a great plant, and has taken on the proportions of a tone-university. This year there has been an earnest and gratifyingly successful effort to create a sense of class unity, and with regular co-operative studies of great composers, monthly lecture-recitals, with badges, colors and other formularies the members of the class of 1909 have done a good work in establishing this invigorating class spirit.

On Saturday afternoon they placed at the corner of the building, in the beautiful grounds of the Conservatory, a tulip-poplar, with appropriate ceremonies. First there was a gathering in the recital hall, then followed a processional march of the professors and students to the place of the planting, while the national hymn, "My Country, 'Tis of Thee!" was sung by all. Here, too, the president of the class, Bessie Blair, of Alabama, made a witty and well-conceived address; then there was a spirited class song, hymning the charms of the alma mater. The tree being placed in the excavation prepared for it, each member of the class cast in a shovel of earth during the singing of a class song, and the labor was finally completed by Miss Baur, who cast in three shovels, symbolic of the Divine Trinity.

A paper written by her was read by the Rev. W. H. Poole, the speaker of the day. The president of the Conservatory Alumnae Association, Louis Schwebel, made a clever congratulatory address, and the Rev. W. H. Poole, of Christ Church, delivered a short discourse upon the beauty and practical value of the planting of trees. Thus the close alliance between the study of music, most spiritual and intangible of arts, and the solid material usefulness of the tree, most permanent and most marvelous of creations in the vegetable plain, was clearly demonstrated. After these interesting exercises had been concluded the whole company, with a large number of guests, adjourned to the halls of the stately Conservatory building and spent an hour of animated social chat and congratulation. F. E. E.

### G. L. Becker's Pupil Distinguishes Herself

Rita Smith, pianist, a pupil of Gustav L. Becker, was a prominent contributor to the enjoyment of the recital by the Afternoon Music Club, of Jersey City, given in the Bergen School for Girls on April 26. The playing of Miss Smith has been a most agreeable feature at many of the recitals in Jersey City during the past season.

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Dear MUSICAL AMERICA:

The sweet peace of the closing musical season is somewhat ruthlessly disturbed by the Eames-De Gogorza scandal. As you no doubt know, Mme. De Gogorza, the wife of the baritone who has been singing with Mme. Eames on her concert tour, has finally decided to bring a suit for the alienation of De Gogorza's affections. It is understood that she values these at a very high figure.

One of the interesting features of the suit is that it is understood that the papers do not claim that there have been any improper relations between the noble Signor (of Brooklyn) and the great prima donna, but that it is a case of two artistic souls entering into a purely ideal platonic relation, which has resulted in completely eliminating the gentleman's wife. However, Mme. De Gogorza's lawyer—whose name I forbear to mention, knowing, as I do, his great aversion to publicity—promises that when all the facts are known there will be some hair-raising developments.

Be that as it may, the scandal is sufficient, of course, to fill the papers with more columns than have ever been devoted to the singing of either Mr. De Gogorza or Mme. Eames. The point will not be lost by an observing, and perhaps interested, public, that, while one side seems to be seeking publicity, the other is most respectfully silent, evidently waiting for the case to come to trial before it has anything to say.

Meantime, those who are interested in music, rather than in scandals about musical people of prominence, will be glad to know that Mme. Eames is singing better than ever. Whether this is through her soulful affinity with De Gogorza, or whether it is because she has just succeeded in securing from her former husband, Story, whom she divorced, all her household furniture, and what Mrs. Partington would call her "objects of bigotry and virtue," is more than I can tell you.

That we are about to enter upon "the silly season" is shown by the frantic efforts of certain press agents to keep their stars in the limelight, and so, from Atlanta, Ga., comes the story that Mme. Jomelli, the charming and talented opera star, who recently took part in the Southern Musical Festival there, drank her first mint julep in Atlanta, and liked it so well that she asked for another.

However, the press agent has his usefulness, especially with the existing conditions of the newspapers, which will print a mint julep story with avidity, but would unquestionably send to the waste paper basket a report of Mme. Jomelli's success as a singer, which they would probably regard as mere advertising.

So, my friends of the musical profession, if you are in need of "publicity," do not rely on your talent, but do something extraordinary, something extravagant. Come down to dinner, one evening, in bare feet, or smash the windows in your hotel bedroom, and scream for the police. Or, if you are not afraid of catching cold and hurting your voice, take an automobile ride in a kimono, with a peach basket hat of inordinate size on your head, and you will find all the daily papers in the country recording the extraordinary adventure!

The foreign press agents are, I think, a little more interesting than our own. For here is one who has just cabled to a New York daily paper that Minnie Tracey, the popular American prima donna, has had

a most thrilling experience in Paris. The other night when she was on her way home in a closed cab, after attending a performance of "La Tosca," she suddenly discovered that she was in a part of the town that was unfamiliar to her. She called to the cabman, but his response was to deliberately turn the cab and plunge into a dark street.

Thoroughly alarmed, Miss Tracey, with marvelous self-command, opened the door and cried for help. The press agent adds that she had the good sense not to jump. In answer to her cries people rushed out from buildings, the horse was seized, the cabman escaped, and Miss Tracey got out safely.

The press agent concludes his story by saying: "There have been several such occurrences in Paris recently."

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Wagner, as we know, caused a good deal of matrimonial trouble while he lived, but one would not believe that he could do so now that he is dead. But a special from Chicago announces that a longing for Wagner operas, sung in German, has caused Frederick H. Clark, a musician and composer, to forsake his wife, Edith L. Clark, and to rush to the ocean—not to bathe in it, but to cross it, in order to hear more Wagner music abroad than he can in this country.

His wife admits that she likes music also, but she likes what she calls the "catchy stuff," and so there was trouble in the Clark household, when she was playing ragtime and the Wagnerian Clark came home. He stormed and raged, smashed the crockery and kicked in the doors when his wife refused to condone her musical offence by playing Wagner selections.

Mrs. Clark has informed an anxious world that she has already heard from her husband from Berlin, who wrote that he was on his way to the birthplace of Wagner and was "supremely happy." Mrs. Clark is now suing for a divorce.

Pity that the law doesn't enable her to name Wagner as the co-respondent in the case.

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Apropos of the statement made by Mrs. Fannie Bloomfield-Zeisler, our eminent American pianiste, in a recent interview, to the effect that more musical atmosphere might be found in the United States than in Europe, Mr. Finck, in the *Evening Post*, quotes the case of a highly esteemed correspondent who says that this opinion of Mrs. Bloomfield-Zeisler may hold good for music centers, like New York and Boston, but that as soon as one strays into smaller communities the matter assumes an entirely different aspect. This is particularly true of the university towns in the Middle West and South, where the faculties of the music departments often are struggling to foster a taste for noble music in the face of the most discouraging obstacles.

As an exception to this, the case of the State University of Arkansas, the music department of which is under the energetic Mr. Tobey, is quoted, which throughout last Winter gave a series of Grieg recitals, at which many of the Norwegian's finest compositions, including sonatas for violin and 'cello, were ably performed, while the Glee Club, under Dr. Carroll, sang Grieg's "Land Sighting" at its numerous concerts throughout the State. It was admitted, however, that the managers of these performances have been losing money, though this loss is steadily growing less.

While this somewhat discouraging view of the musical situation throughout the country is taken, it is curious to notice that Mr. Finck, in the same column, quotes Geraldine Farrar as saying of the music festivals in Atlanta, Buffalo and Springfield at which she sang, that she was much impressed with the superb festivals that are being given all over the country; the local choruses were really charming, and the real musical interest shown by everybody, with absolute disregard of commercial interests, is most inspiring.

This is a very large country, and you can prove about any proposition you like about it. That is to say, if you say that the country is musically backward, you can bring up plenty of evidence to prove that proposition. On the other hand, if you assert that there is an enormous development of musical culture and musical interest, you can bring overwhelming evidence to prove that.

Surely the growth of interest in opera in New York—the great increase in the number of well supported orchestral concerts,

not only in New York and Boston, but in other cities—the giving of regular operatic seasons in our leading cities, the building of new opera houses, the formation of a competent orchestra giving high-class music in nearly every city of any importance in the country, the big festivals already alluded to, of which the Worcester Festival was one of the earliest; the enormous increase in the number of musical conservatories and schools, all well patronized by an ever-enlarging army of students; the great number of American girls and young men who are abroad studying music, the development of the musical industries from small beginnings, half a century ago, to almost colossal proportions to-day—does all this not show that the musical advance in this country is not only large, but rapid?

Apropos of this musical advance, let me take the opportunity to say a good word for the American pianoforte manufacturer, who received some attention in last Sunday's issue of the *New York Sun*.

It is quite true, as the *Sun* says, that nearly all the great pianists are brought to this country practically by the piano manufacturers, who pay large sums to have their instruments played, in addition to the enormous cost involved in sending grand pianos around the country, with tuners and repairers, not to speak of the heavy advertising which always is necessary in such enterprises.

But, frankly, is that all the story? Would it not be more true to say that our great piano houses have been virtually the developers of musical knowledge and culture in this country? It was their interest, their money—let us admit that they did it for business reasons, but they did it—which made it possible for many a musical school to open, which aroused a love of music in many a community where the foreign pianist or the foreign orchestra penetrated in times gone by, which was the cause of many musicians turning into piano dealers, and then again disseminating their goodwill and their dollars for the advancement of the local love for music.

With a few notable instances among the music publishers they have not done much for the advance of music. It is primarily and principally the big, distinguished piano houses, which in times gone by supported the opera, paid large sums for advertising in programs and librettos, helped artists, helped singers, helped teachers, helped, indeed, all round, in every shape, way and form.

Most of the contracts with great artists stipulate that they shall play some one recognized make of instrument. Sometimes, it is true, the contract specifically states which particular piano the artist desires to play. It is also true that the piano manufacturers in years gone by vied with one another in securing the finest artists, and so drove the price that these artists demanded to almost fabulous figures. If there is any reflection in the matter to be placed upon anybody, it is not on the piano manufacturer, but rather on the greedy artist.

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While I am on the subject of piano makers and their relation to the musical world, let me venture a word of well-meant criticism of the practice of some makers who are liberal enough to send out instruments to social and other affairs, particularly when a pianist who uses their instruments exclusively, appears at such functions.

It happens that sometimes the instruments are in a very poor condition, and are not kept up to the mark as they should be, or old instruments are sent out which surely are not a credit to the manufacturers. Only a few weeks ago, at a meeting of a prominent club in this city, I heard Leo Tecktonius pounding away gleefully at a piano that was decidedly of the "tin pan" order, though the maker, a well-known and estimable manufacturer, is known to possess the capacity to make a first-class instrument.

It is a great mistake to suppose that the manufacturer can gain any credit by sending out a poor instrument. In the first place, there are always many musical people present, friends of other manufacturers, who will take note of it and talk of it. In the second place, it is a discredit to the pianist, and in the third place it certainly can do the piano manufacturer no good to have an instrument that does not worthily represent his standing in the industry and his ability as a manufacturer to make an instrument of the highest class.

It will interest you to know that several of the artists who have recently returned to New York from tours through the Mid-

dle West, the Far West, the Pacific Coast and the Northwest are unanimous in reporting the great growth of MUSICAL AMERICA, which they found everywhere. They were also unanimous in expressing the kindly regard in which the paper is held by musical people, as well as musicians. They contrasted the universal approval of the paper with the condemnation visited on another sheet, whose methods have long made it notorious. As one prominent singer said, referring to this particular sheet: "It may have some circulation in and about New York, but so far as the country at large is concerned it has no longer either standing, influence or circulation."

Samuel Lindeman, the son of the veteran Henry L. Lindeman, one of the great scientific piano manufacturers in this country and head of a concern that is one of the oldest and most reputable in the piano industry, told me a story the other day of a personal experience which goes far to show how well your paper is liked, and among a class which you would scarcely suspect of interest in musical affairs.

He said that on entering his office one day recently he found his stenographer reading MUSICAL AMERICA. He said to her: "Do you read that paper?"

"Oh, yes," said she. "I am a subscriber, and so are lots of other girls who are interested in music. They all subscribe for MUSICAL AMERICA. I belong to a club which subscribes to two seats to the opera, and the members take turns to use them."

When the hard-working women get interested in music and subscribe to a musical paper, and also subscribe to the opera and to orchestral concerts, it speaks much for the increasing love of music in this country, and goes far to disprove the criticism of those who would regard the American people as still in their infancy so far as music is concerned.

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A story has recently been printed in one of the magazines which should have been credited to Hammerstein.

It is to the effect that Hammerstein (though his name was not given) was finally prevailed upon to hear a very earnest young woman who was anxious to get an appearance, even in the smallest part, to show what she could do. During the interview the lady announced, with dramatic action, that unless she gained an engagement she would kill herself. On this Hammerstein quietly sat back in his chair and let her sing.

After a few moments he unlocked the drawer in his desk and handed her a revolver!

Your

MEPHISTO.

## LONDON HEARS MAX REGER

German Composer Makes Deep Impression—Plays with Buhlig

LONDON, May 14.—Musical London has had a great event this week in the first visit to England of the German composer, Max Reger. Two concerts were given, at which his chamber music created a deep impression for power and originality. Professor Reger was enthusiastically encored, and a reception in his honor at the Royal Academy of Music was largely attended.

In an interview to-day Professor Reger said that he would never forget his first visit to London. He said he regarded Wagner as the greatest of the modern composers, adding: "I will give the world five hundred years before another 'Meistersinger' is produced."

At the second concert, held to-day in Bechstein Hall, Richard Buhlig, the American pianist, played a duet with Professor Reger.

## Improves Every Week

HOUSTON, TEX., May 8, 1909.

To the Editor of MUSICAL AMERICA:

MUSICAL AMERICA improves every week, and is a necessity to the musical profession. With best wishes for continued success, I am,

Cordially yours,

FLORENCE HYDE JENCKES-BATES.

Siegfried Landecker celebrated his silver jubilee as proprietor and manager of the Berlin Philharmonic last Thursday with a concert in which, besides the Berlin Philharmonic Orchestra, Lilli Lehmann, Jean Gerardy, Carl Halir and Leopold Godowsky participated.

Germaine

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LYRIC THEATRE  
BALTIMORE, MANAGER

Arnaud

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## POHLIG'S ORCHESTRA HAS USUAL DEFICIT

**Subscriptions for Next Season Surpass Last Year by \$14,785—  
Report of Annual Meeting**

PHILADELPHIA, May 18.—The annual meeting of the Philadelphia Orchestra Association was held last week at the residence of Alexander Van Rensselaer. It was shown that for the season beginning October 16, 1908, and closing March 15, 1909, the usual twenty-two afternoon and evening concerts were given at the Academy of Music, two popular concerts in Kensington, under the auspices of the Civic Club, and two symphony concerts at the University of Pennsylvania. Despite the increase in the operating expenses over former seasons, the controller's report of the financial results of the season was very gratifying. The executive committee found it unnecessary to call on the guarantee fund for more than 95 per cent., the same as last year. Up to the week ending May 8 the renewals and new subscriptions, due largely to the work of the Women's Committee, amounted to \$30,506.50, an advance of \$14,785 over the corresponding date of last year.

The choral society of Bethlehem Presbyterian Church, under the direction of Henry Hotz, will give its third and last concert of the season in the church auditorium next Tuesday evening. The program is a varied one, consisting of part-songs and choruses. The assisting artists will be Anna L. Case, of New York, soprano, and John Witze-mann, violinist, second concertmaster of the Philadelphia Orchestra. C. K. Bawden will accompany the soloists and S. Wesley Sears will preside at the organ.

Edwin Evans, a noted local baritone, has been engaged to sing the *Saviour*, the principal solo part in Sir Edward Elgar's "Light of Life," to be given by the Dr. Mason Glee Society, a famous Welsh organization, at Wilkes-Barre, Pa., May 31. Mr. Evans recently appeared with the Harmonic Club, of Cleveland, O., and will have a return engagement with the same association next year because of the excellent impression he made by his singing.

William H. Pagdin, one of the city's most popular tenors, until recently soloist of the choir at the Church of the Holy Trinity, under the direction of Ralph Kinder, has gone to New York to live, having secured a position at the West End Presbyterian Church. Mr. Pagdin is well known here as a concert singer, and very favorably impressed the music public and critics in leading rôles with the Philadelphia Operatic Society. John Owens has taken his place at Holy Trinity.

The concerts at Willow Grove, always the most select during the Summer season, open with Pryor and his band on May 31. Camille W. Zeckwer's cantata, "The Goddess of Liberty," will be sung by the Strawbridge & Clothier Chorus at the popular resort on June 29. It promises to be one of the most successful compositions the chorus has presented. It contains many stirring and melodious ensemble numbers, with excellent opportunities for soloists. The 150 voices of the chorus will be accompanied by the Theodore Thomas Orchestra. It is expected that Mr. Zeckwer will conduct the première of his composition.

The Camden Choral Society, under the direction of George W. Wentling, presented Franco Leoni's dramatic oratorio, "The Gate of Life," before an enthusiastic audience at the Camden Theater this evening. The chorus was accompanied by the Philadelphia Orchestra. The soloists were Mme. Jomelli, soprano; Paul Volkman, tenor, and G. Bertram Peacock, baritone.

Dr. S. Lewis Ziegler, who has just returned from an extensive trip abroad, and who is well qualified to judge of grand opera, says that the performances of the Hammerstein forces in Philadelphia during the past season were the finest in the world. According to Dr. Ziegler, the Hammerstein operas surpassed in the scenic settings and in the co-ordination between orchestra and performers. S. E. E.

### Fire in Stuttgart Court Theater

STUTTGART, May 15.—The audience at the Court Theater to-night was thrown into a panic during the course of a performance of "Das Rheingold." The Queen of Wur-

temburg was present, but exercised great self-control. A curtain caught fire, but the singers continued their rôles in an effort to keep the audience from becoming alarmed. Loud cries of "Fire!" however, brought a score or more of the spectators to their feet, and in a moment there was a general rush for the doors, amid loud shrieking. A catastrophe was prevented through the excellent arrangements of the house, and the fire was extinguished without much loss.

### R. G. WEIGESTER'S PUPILS

**His Students Filling Important Positions  
in New York Churches**

J. Harry Campbell, the young tenor soloist, who has been engaged recently by the Marble Collegiate Church, and who is attracting considerable attention on account of the rare beauty of his voice, is a pupil of Robert G. Weigester, of Carnegie Hall. Reports have been circulated in various newspapers and magazines to the effect that he was educated abroad. While Mr. Campbell spent a number of months with Signor V. Vanini in Florence, Italy, Mr. Weigester declares that previous to this he studied for five years with him and is studying and coaching his professional work with him at the present time. When Mr. Campbell was in Italy Mr. Weigester received a letter from the maestro, with whom he himself formerly studied, congratulating him on the excellent condition of Mr. Campbell's voice.

Other pupils of Mr. Weigester who have received recent appointments are Signorita Garcia, who goes on a concert tour June 1 with the Royal Artillery Band; Frank MacEwen, who has been engaged as tenor soloist and director of the choir of the United Congregational Church of Brooklyn, and who will also sing with the Manhattan Opera Company at Elmira, N. Y., during the Summer; Mrs. Louisa Nagle-Weigester, soprano; Marie Deknatel, contralto, and Edward F. Perkins, bass, all soloists of the United Congregational Church of Brooklyn; Mrs. Elizabeth Fisher-Pratt, who has been re-engaged as soprano soloist for the First Presbyterian Church of Rutherford, N. J.; Emma L. Henning, soprano; Frieda Allabach, contralto, and W. E. Rogers, tenor, who have been engaged as members of the quartet of the Sands Street Memorial Church of Brooklyn, and three of the soloists of the recent Brooklyn chorus concert given under Mr. Weigester's direction, have also studied with him. They are Mme. M. Richard-Constantineau, soprano; Jane McNeil, contralto, and T. Morgan Phillips, tenor.

### Katharine Goodson Sails Saturday

Katharine Goodson, the English pianist, and her husband, Arthur Hinton, will sail on Saturday on the *Baltic*, arriving in London the last of the month. After touring for ten months in Australia and America, Miss Goodson returns to her London home for a rest, taking, however, a small class of pupils until October. On October 25 she will open her Autumn season at the London Symphony Concert, in Queen's Hall, under the baton of Dr. Hans Richter, remaining in England until Christmas, when she will start on a tour of Holland and Germany.

### Elizabeth Dodge's Activities

Elizabeth Dodge sang with great success at the Charity Club Concert at Wilkes-Barre, Pa., on May 5. Miss Dodge is to assist the Choral Society in a performance of "Joan of Arc," at Tarrytown on June 4, and during August at the New York Chautauque, where she will sing in Cole-ride-Taylor's "Hiawatha" and Leoni's "Gate of Life," "Children of Bethlehem" and Mendelssohn's "Midsummer Night's Dream." During the coming Fall and Winter Miss Dodge is to tour New England and the West, with a number of important engagements in New York.

### John Barnes Wells Aids Organist

J. Warren Andrews, organist, was assisted by John Barnes Wells, tenor, of New York, at his recent recital in Spring Valley, N. Y. The program contained organ compositions by Faulkes, Foote, Batiste, Bach, Handel, Dubois, Gounod, Andrews and Thayer. Mr. Wells sang an air from Gaul's "Holy City" and Allitson's "The Lord Is My Light."

### Mr. de Rialp's Summer School Open

Frank Ch. M. de Rialp, the New York teacher of singing, announces the opening of his Summer school at El Pardo, Twin Lakes, Pa., this week.

## MME. SYLVA PREFERS ART TO HER HUSBAND

**American Prima Donna, of International Fame, Refuses to  
"Settle Down"**



MARGUERITE SYLVA

**This American Soprano, Well Known in Paris, Has Decided to Continue Her Operatic Career Despite the Sacrifice of Matrimonial Happiness Which It Entails**

PARIS, May 17.—Preferring the glory of an operatic career to the calmer joys of domestic life, Marguerite Sylva, the American prima donna, has separated from her husband, William D. Mann, formerly manager of the Herald Square Theater, in New York City. They separate by agreement and remain good friends.

Mr. and Mrs. Mann have been in Paris several years. The latter has appeared at the Opéra Comique, where her *Carmen* and *Santuzza* won her much fame. Last season she went on a tour of the French provinces. He wearied of her absence, and, prospering in the automobile business, told her on her return that he was finished with theatrical life and wished her to settle down and dwell with him most comfortably in Paris.

This was objectionable to the singer. Any possibility of her capitulating to his wishes vanished when Oscar Hammerstein arrived, for Miss Sylva expects to sing at the Manhattan Opera House next season.

On this side of the world Miss Sylva is known for her work in "Erminie" and "The Princess Chic." She was married to Mr. Mann in 1900. Because of the fact that an unmarried songstress is more applauded, for some reason, the nuptials were kept *sub rosa* for some time.

### Piqua Man Leads Dresden Orchestra

PIQUA, O., May 17.—The Dresden Symphony Orchestra appeared here on May 11 before a large audience. The various numbers were enthusiastically received. Schubert's B Minor Symphony was directed by W. E. Simkinson, who managed the appearance of the orchestra.

### Ogden Crane Pupils in Recital

The vocal pupils of Mme. Ogden Crane gave a successful musicale in her Carnegie Hall studios on Saturday evening last, before a large audience that applauded heart-

ily. The soloists of the evening were Helen Bouton, Hazel Deadrick, Irma Diestal, Loretta Donihee, Emma Ebert, Minna Huber, Frank Malone, Emma Rogers, Edna Stoecker and Nanette Willoughby. The Ogden Crane Choral Society, with Mme. Crane and Mr. Malone as soloists, rendered the "Miserere," from "Il Trovatore," with fine effect. The closing concert of the season takes place at the Waldorf on the evening of June 5, for which a specially selected program has been arranged.

### CLUBS ELECT DELEGATES

**Federation Societies Make Ready for  
Biennial Convention**

MEMPHIS, May 17.—At the last meeting of the Cecelian Club of Freehold, N. J., Mrs. J. P. Walker was elected president of the club for the ensuing year. Mrs. Walker has attended to the duties of federation secretary for the past year, and has made a most efficient officer; she will be succeeded in the work of corresponding and federation secretary by Mrs. S. L. Bennett.

Before another issue of MUSICAL AMERICA the National Federation of musical clubs will be in biennial session at Grand Rapids. This being the first time in the history of the federation that that body has met in the home city of the president, a large delegation is expected.

The annual election of officers for the Clara Schumann Club, of Mobile, Ala., was held at the last meeting, and Mrs. James Hagan was re-elected president and made musical director for the club. Mrs. J. S. Simon was elected vice-president and choral director. Janie Summersell was elected secretary, Ursula Delechamps corresponding secretary, and Salome Garne was re-elected treasurer. Mrs. Julius Goldstein was chosen delegate to the biennial, and Mrs. Charles Harvey will go as musical representative from the Clara Schumann Club.

The Amateur Musical Club of Belvedere, Ill., will be represented at the biennial by Mrs. Jesse L. Hannah.

The Lake View Musical Society, of Chicago, gave an interesting program before an appreciative audience on May 14 at the Country Club.

The May meeting of the Morning Musical of Oneida, N. Y., took place on March 7, on which occasion a program of compositions by American writers was given.

NOLA NONCE OLIVER.

### Germaine Schnitzer Returns to Europe

Germaine Schnitzer, the brilliant young Viennese pianist, who came to this country in January for a short tour, returned to Europe on Wednesday of last week, where she is being booked for a tour in England and on the Continent. During Miss Schnitzer's American season she has appeared with the Boston Symphony Orchestra, the New York Symphony, the New York Philharmonic, the Russian Symphony and made twelve appearances with the Dresden Philharmonic on its Spring tour. Miss Schnitzer anticipates making another American tour in two years.

### Spalding in America This Summer

Albert Spalding will remain in America during the Summer, and is to make a number of concert appearances, including Ocean Grove and Bar Harbor. In the Fall Mr. Spalding goes to Europe, to make a tour with the celebrated French pianist, Pugno, with whom he made a very successful Italian tour in the Spring of 1908. He expects to return to America in February.

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### CHICAGO PIANIST WHO HAS WON DISTINCTION THROUGH COMPOSITIONS



HENRIOT LEVY

CHICAGO, May 17.—Henriot Levy, now of Chicago, is not only a distinguished pianist and teacher, but also an able composer. A native of Warsaw, Poland, the city of such eminent pianists as Paderewski, Josef Hofmann, Josef Slivinski and others, Mr. Levy's musical training was acquired at the Royal High School of Music in Berlin, under Oscar Raif and Heinrich Barth in pianoforte, and with Freiherr von Herzogenberg and Prof. Bargiel in composition.

Later Mr. Levy took a special course in composition at the Royal Meisterschule, under Dr. Max Bruch, where he was awarded twice the Felix Mendelssohn prize, and his sonata for piano and violin took first prize at a competitive contest in Warsaw. He concertized extensively throughout Germany with pronounced success, and has been heard here in many recitals and concerts. He is a member of the American Conservatory faculty.

R. D.

### MUSIC IN NEW ORLEANS

#### Ferdinand Dunkley Gives Annual Concert—Alexander Russell Heard

NEW ORLEANS, May 14.—Ferdinand Dunkley's annual concert drew a large audience to the Grunewald Hotel banquet hall. The evening opened with the Grieg F Major Sonata, played by Mr. Dunkley and Henry Wehrmann, the popular violinist. Mr. Dunkley then played several Schumann numbers, eliciting much applause. Liza Lehmann's "In a Persian Garden" closed the program. The participants were: Bentley Nicholson, tenor; John Freiche, bass; Mrs. Wehrmann-Moore, soprano, and Mrs. Edward Marx, contralto. Mrs. Marx is an acquisition to the music life here, being the possessor of a rich contralto of wide range and great power. It is probable that Mr. Dunkley will give several organ recitals during the Summer season.

Alexander Russell, a pupil of Harold Bauer, gave a delightful recital at Cable Hall. The young artist displayed an adequate technic and abundant temperament.

He played selections by Rubinstein, Schumann, Chopin and himself.

Helen Pitkin, the harpist, was recently married to Christian Schertz, a prominent citizen.

Marguerite Samuel, the pianist, has left this city to spend the Summer in Coubourg. She will not return till October. H. L.

### WASHINGTON CHORAL SOCIETY

#### Heinrich Hammer Directs Mendelssohn Works at Last Concert

WASHINGTON, D. C., May 17.—The last concert of the season of the Washington Choral Society, under the direction of Heinrich Hammer, was given on May 11. This took the form of a Mendelssohn centenary program, the entire evening being devoted to the works of that composer. The program contained the "Ruy Blas" overture, "Ave Maria," "Vintage Chorus" and Finale of the first act of the opera, "Loreley" and the ballad from "The First Walpurgis Night." The only outside singer was J. Humbird Duffey, of New York, who sustained the baritone rôles in an excellent manner. The other solo work was done by local singers. Edith Pickering, soprano; Mrs. Esther J. Grumpecht, contralto, and Joseph F. Mathieu, tenor. Miss Pickering did good work in the "Loreley." The chorus was heard to advantage, and the orchestra performed its portion in a creditable manner.

On Friday afternoon a recital was given at the Washington College of Music by the vocal pupils of Sydney Lloyd Wrightson and the piano pupils of Miss Murray and Miss Goodwin. The entire program reflected credit upon the instructors. Those participating were: Miss Murray and Miss Goodwin, of the faculty, and the following pupils: Mary Crockett, Dorothy Hardy, George H. Miller, Nabeha David and Clara Barclay.

The parlors of the Von Unschuld University were taxed to their utmost capacity on May 14, the occasion being the piano recital of Eleanor Nordhoff, pupil of Mme. Von Unschuld. The program was varied and difficult, displaying abundant temperament and a technic of high order. Her numbers included: Sonata, C Major (Beethoven); Nocturne No. 1, Etude F Minor, and Etude G Flat Major (Chopin); Novelllette No. 7 (Schumann); "Gretchen am Spinnrade" and "Erk König" (Schubert-Liszt), and Rhapsody No. 8 (Liszt).

W. H.

### MME. BLAUVELT'S REAL ESTATE

#### Soprano Conducts Big Deal During St. Regis Luncheon Party

Between sips of tea while taking luncheon at the Hotel St. Regis on Monday of last week, Lillian Blauvelt had an opportunity of exercising her talent for business.

James Wraynes, capitalist, duly identified by credentials, interrupted the course of the meal by his insistent demands to see the singer. He asked if she was willing to sell a certain section of land adjoining Klamath Falls, which she owned.

After dickering and fencing she put a price of \$150,000 on the property, and Mr. Wraynes, in order to secure a ten days' option, wrote out his check for \$10,000.

#### Tetrazzini Throws Bouquets

LONDON, May 15.—While Toscanini, in Milan, has been busy saying nice things about America and Americans, Mme. Tetrazzini has been taking her turn on patting the perky Western continent and its people on the back.

"I have had a glorious time in America," she said on arriving in London, "and everywhere I was treated like a queen. But what surprised me more than anything else was the comparative unwillingness of the opera-goers to hear me in anything save what I may call the classics. For instance, I appeared in 'Lucia' fifteen times, and sang in

### M. H. HANSON, Carnegie Hall, N. Y.,

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feels that the American Managers and Concertgoers are quite cognizant of the merits of these artists, and that he can abstain from using superlatives in announcing them without any fear of in the least harming their chances.

ten representations of 'Rigoletto' and 'Traviata.'

"Personally, I am extremely fond of these operas, and there is some satisfaction in realizing that the public appreciates them. But their popularity means that it is useless for me to study new works. It is also somewhat hard not to be able to appear in many of the other characters I have learned in years gone by."

### LITTLE GIRLS IN MAY FESTIVAL

Several Hundred of Them from Twenty-two Choirs Give Program in New York

The vested choirs of little girls of the Protestant Episcopal Church held their yearly musical union in the Bronx Parish House, at One Hundred and Seventy-first street and Fulton avenue, New York, last Saturday afternoon.

There are twenty-seven of these choirs in the city, and the child singers number over 500. Twenty-two of the choirs took part.

These represented the Chapel of the Messiah, St. Matthew's, Christ Church, Ascension, St. Ann's, St. Martha's Chapel, St. Simeon, Bronx Church House, Church of the Advocate, St. Mary's, God's Providence and St. Barnabas, the Holy Faith, St. George's, Church of the Atonement, Holy Trinity, Holy Communion, the Italian choir of Grace Chapel, Trinity (New Rochelle), St. Mark's, St. Andrew's, Salvatore and the choir from Grace Nursery.

The choirs of from twelve to twenty-seven singers each were made up of children ranging from seven to fourteen years. Each choir has a distinct vestment, cassock or cotta of blue, white, purple, black, gray and scarlet.

The performance of the difficult music seemed precise and clear, even in the most intricate passages.

#### Dunning System Summer Courses

Carrie L. Dunning, who has devised a system for teaching music to beginners, has her June "future book" well filled with engagements to explain her theories before several State music teachers' conventions. Last year her demonstrations of her work before Iowa, Indiana and New York State conventions of music pedagogs resulted in several prominent teachers enrolling in her courses. Mrs. Dunning announces two Summer classes this year, one opening at Buffalo, July 6, and the other at Chautauqua, August 12. The success of the Dunning methods of teaching the rudiments of music in an agreeable but scientific manner, and the flattering testimonials of leading musical educators is convincing proof of the worthiness of Mrs. Dunning's ingenious pedagogy.

The Educational Theater Senior Orchestra gave a concert last Sunday evening under the auspices of the Educational Alliance, at its theater, East Broadway and Jefferson street. Sam Franko directed.

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## URGES UNIFORMITY IN OUR NATIONAL SONGS

A. J. Gantvoort Preparing Report to Present to National Education Association Convention

CINCINNATI, May 22.—No more will the band play the national airs one way and the audience sing the songs in several ways, if a report which will be presented to the National Education Association in Denver by A. J. Gantvoort, president of the Cincinnati College of Music, is adopted and his recommendations carried out. Professor Gantvoort is chairman of a committee on national songs which was appointed in the musical department of education in a former convention of the association.

The trouble is that everybody does not sing "America," the "Star Spangled Banner," "Hail, Columbia!" and the "Red, White and Blue" in the same way. Compilers of song books have taken many liberties with the national songs; there are differences in the music, and in some instances in the words of the songs, with the result that when singers of different schools try to sing together there is confusion and discord.

Leading musicians from all parts of the country attended the former convention. Recognizing this condition, Professor Gantvoort was appointed at the head of a committee to make an arrangement of the four songs which in the future shall be accepted as a standard. Professor Gantvoort will make his report at the convention which meets in Denver, July 3 to 9, and publishers of song books will be urged to adopt the revised music.

### Each Issue Seems to Increase Its Value

CENTRAL COLLEGE, TUSCALOOSA, ALA., May 12, 1909. To the Editor of MUSICAL AMERICA:

I enclose check for subscription. Being an Englishman, I naturally take an interest in the *Musical Times*, and am a subscriber, but I consider your paper in many respects superior to that journal. Yours is a very high-class literary paper, and each issue seems to increase its value.

G. FRYATT MOUNTFORD, L. Mus. London, England, Director of Music.

## HAS HOPES FOR PINSUTI OPERA

Charles Henry Meltzer Confident Academy of Music Plan Will Succeed

Charles Henry Meltzer, who is an enthusiastic advocate of the popular opera idea, says in the *New York American*:

"I shall watch that experiment at the Academy of Music with more passionate interest than either the performances at the Metropolitan or the rival performances at the Manhattan.

"If it succeeds (as I devoutly hope it may) I shall be happy, knowing, as I shall, that it will have made thousands of poor music lovers happy. And if it fails, I shall be sad, and more than sad, though I shall still feel confident that the failure will have been due to the manner of carrying out an idea, not to the idea itself.

"The idea. What is the idea?

"I will tell you. Put into a few words, it is simply this: That operas, the works, the creations of the composers and of the librettists, are more important than their interpreters."

### How One Teacher Got Pupils

"One of the most successful teachers in New York City started teaching at 25 cents a lesson," says the editor of the *Etude*. "He had secured the best possible European training, but finding himself unable to secure pupils at the rate charged by the better known teachers, he took pupils at the ridiculously low rate of 25 cents. This barely 'kept him going,' but it gave him his opportunity. Now he receives \$5 for each lesson, because he utilized the opportunity to show what he could do."

### Michigan Music Teachers' Convention

KALAMAZOO, MICH., May 17.—The twenty-second annual convention of the Michigan Music Teachers' Association will take place here on June 29 and 30 and July 1. Herbert A. Milliken, of Bay City, is president of the association, and George Murphy, of Detroit, is vice-president. The other officers are: James H. Bell, secretary, No. 530 Woodward avenue, Detroit; Mrs. Elizabeth Bintliff, of Olivet, treasurer, and S. E. Clark, of Detroit, auditor.

The subscriptions for the present opera season at the Colon Theater in Buenos Ayres have amounted to \$360,000.

## AUTHORITY ON GREGORIAN MUSIC SAILS FOR ROME

Father Manzetti Leaves St. Louis to Resume His Choral Work for Pope Pius X.

St. Louis, May 17.—Rev. Father Leo Manzetti, director of the Knights of Columbus Choral Club and Gregorian Choir,



REV. FATHER LEO MANZETTI

Director of Catholic Choruses in St. Louis

St. Louis, left last week for Rome. Father Manzetti was formerly the choirmaster to his holiness Pope Pius X. He will resume his work for the Pope immediately on his return to the Vatican.

The Gregorian Melodies arranged by Father Manzetti have been sung throughout the country by the Gregorian Choir. He is one of the authorities recognized by the Church on modern Gregorian music, the Gregorian Choir being the only organization of its sort in this country.

The music for the recent concert of the Choral Club in Chicago was translated in the modern notation, and the organ harmonization arranged by Father Manzetti, there being no textbooks in existence that contain essential arrangements. The translation for each day in the year differs, and it is therefore necessary for the choir to learn new Latin texts and new essential melodies for each day.

H. C.

## OPERA STAGE DOOR IN SCENERY

"The Love Cure" Will Present Familiar Setting Next Season

Henry W. Savage, after six months abroad, has apparently failed to find what he has sought for two years now, a new serious opera for production in English. He has called rehearsals on July 6 for his latest of a lighter sort.

Secretary Frank C. Payne says, in his weekly bulletin: "One scene in the 'Love Cure' is said to show the stage door of the opera house in New York, where the most famous singers in the world pass in and out daily during the opera season. This scene also shows the street and gives a brief picture of New York life in the evening, when the white lights are the most dazzling. Mr. Savage will make of it another opportunity to demonstrate the stagecraft he exhibited in the huge ensemble scenes of 'Parsifal.'"

### FRAEMCKE PUPIL'S RECITAL

Pianist Lillian Wadsworth a Credit to Her Instructor

August Fraemcke's able instructorship was well reflected through the art of his pupil, Lillian Wadsworth, at the piano recital given at the New York College of Music, on East Fifty-eighth street, on Friday evening of last week.

The student proved herself to be of excellent musical caliber. The interpretation of the first number, Bach-Tausig's Toccata and Fugue in D Minor, was the preamble to what was an evening of artistic enjoyment. Especially noteworthy was a gift of expression that was ably associated with facile and brilliant technique.

Beethoven, Chopin, Mendelssohn, Tschai-kowsky, Henselt, Scriabine, Liszt and Strauss-Schultz-Evler were represented in the balance of the program.

### Alabama Music Teachers to Meet

MONTGOMERY, ALA., May 17.—Music teachers from all sections of this State will gather at Gadsden at the end of this month for the annual meeting of the Alabama Music Teachers' Association. The president of the organization is Georgia Stirling.

Munich's Tonkünstler Orchestra, conducted by Josef Lassalle, gave two concerts in Paris at the beginning of the month. Bruckner's Fourth Symphony, Mahler's First and Ludwig Thuille's "Overture Romantique" were played for the first time in the French capital.

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## ECHOES OF MUSIC ABROAD

Covent Garden's Canadian "Marguerite" Outshines New French "Faust"—Ferruccio Busoni Tries Out His American Programs in London—Melba Evades Demands on Her for Charity Concerts in Australia by Distributing Money—How John McCormack Received His First Lesson in Enunciation from an Irish Cook—Gail Gardner in England

FROM London and Covent Garden more detailed reviews are coming in to supplement the cabled reports of the performances at England's historic home of opera this season, when for the first time in twenty years Mme. Melba is an absentee.

One of last season's debutantes, Minnie Edvina, known to her Canadian countrymen and her English friends as the Hon. Mrs. Cecil Edwards, was the Spring's first *Marguerite*, confirming the good impression she made a year ago, we are assured, by "the simple charm of her singing, her own increased confidence and the artistic taste that underlay the whole of her impersonation." But the new French *Faust*, Charles Fontaine, from Lyons, failed to better the unsatisfactory impression his *Samson* made on the opening night.

"Cavalleria Rusticana" has begun to pall on London's taste, so that even a new tenor, heralded as a second Caruso—if, indeed, Caruso has not been merely a preface to Caruso!—could not dispel the lethargy in which the audience remained until Sammarco's fine voice and style proclaimed that the play of the "Pagliacci" was about to begin. And yet, says the *Daily Telegraph*, in Miss Desana and Mr. Carasa the parts of *Santuzza* and *Turiddu* had expounded of vastly superior ability to that possessed by some previous singers whom Londoners have applauded till the rafters rang. As for Mr. Hammerstein's tenor "find," it is stated that "he is the owner of a voice of fine character and quality that should carry him far on his artistic career."

Tetrazzini, in her familiar rôles, and Destinn as *Butterfly* and *Nedda* are again drawing capacity houses. Times assuredly have changed since there was only one German singer in the cast for the two performances of "Die Walküre." This was Herr Schützendorf, the *Wotan*. All the other principals were of English or American birth, from *Brünnhilde* Saltzman-Stevens, *Sieglinde* Van Dresser and *Siegmond* Hyde to *Fricka* Kirkby-Lunn and *Hunding* Harford.

AT his three recitals in London this month Ferruccio Busoni has been playing the programs we may expect to hear from him next season, when he comes over after a long interval for another tour of this country.

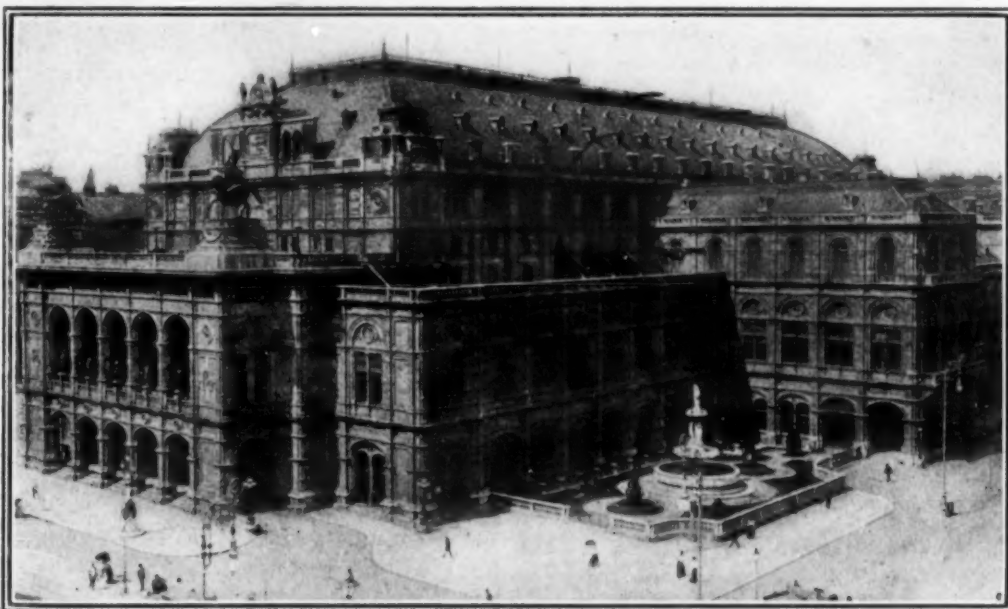
These London programs of his have been typical Busoni programs. His first, for instance, consisted of his own arrangement of an Adagio, Toccata and Fugue by Bach, two Beethoven sonatas, opus 109 and opus 111, and the Paganini-Brahms Variations. The second was given over to the twenty-four Preludes by Chopin and Liszt's "Années de Pèlerinage," while the third, leading off with César Franck's Prelude, Choral and Fugue, had six Elegies of his own composition between the Liszt Sonata in B Minor and the Chopin sonata in the same tonality, opus 58.

Another program that will be duplicated here next Winter was that offered by Yolando Mero, the new Hungarian pianist, at the first of her two recitals in London a fortnight since. Beethoven's Sonata Pathétique and Schumann's "Davidsbündler-Tänze" gave place in turn to a Rhapsodie by Ernst von Dohnanyi; the Nocturne in G Minor and valse in E Minor of Chopin, and the Wagner-Liszt "Liebestod" transcription, while Liszt's Sixth Rhapsodie at the end had a good old-time ring. Mero is a prime favorite in London—she has been ever since her début there last Fall.

NELLIE MELBA has been having troubles of her own over in Australia in evading the appeals for her co-operation in charity concerts, with which she has been bombarded since the beginning of the long

tour of her native land that is to acquaint her with its every nook and corner. Now, as a practical way out of the difficulty, and "to mark her affection for the Australian people by some direct personal gift," she has set aside a sum of \$5,000 to be apportioned among the chief cities, leaving it to the different Mayors to distribute it.

The prima donna explains that the number of concerts provided for by her tour makes it impossible for her to undertake any additional appearances. She adds that,



THE VIENNA COURT OPERA

The Austrian capital's Court Opera, thanks to the art ideals insisted upon by Gustav Mahler during his ten years' tenure of the directorship and the radical régime of his successor, Felix Weingartner, has come to be recognized as one of the foremost of European temples of lyric art. Many American artists have been connected with this institution, notably, Edyth Walker, who will return to it next year after an absence of several seasons, first in New York and afterward in Hamburg. Lucille Marcel, the youngest of the season's crop of *Elektras*, is the latest recruit from this country. Mrs. Charles Cahier, of New York, has been the first contralto there for several years, while Vernon Stiles, a gifted pupil of S. C. Bennett, of New York, is one of the most promising of the company's tenors. Next season it will surrender Selma Kurs to the Metropolitan. Other singers conspicuous in its ranks are Anna Mildenburg, Frau Gutheil-Scholer, Leo Slezak, who also comes to the Metropolitan next season, Paul Schmedes and Leo Demuth.

in any case, she regards a charity performance as but a form of tax, after all, on the generosity of one's friends.

THAT well-poised English critic, Ernest Newman, has been trying to explain Jean Sibelius, Finland's lone star in the creative world, to the inhabitants of Birmingham. In a recent lecture there—the fifth in a comprehensive series on modern tone-poets—he attributed the Anglo-Saxon's difficulty in understanding Sibelius to two causes: First, the fact that he belongs to a different civilization; second, the prevailing ignorance of the other music of his country.

"The first makes it impossible for us to look at him without being prejudiced by our own ideas of life and art. While the second makes it hard to determine which of his characteristics are common to others of his race and which are peculiar to himself." Whereupon Mr. Newman drew attention to the literature of Finland, "a very definite one, though we know little of it," which possesses in its poetry a peculiar feature that has exerted an easily traced influence over Sibelius.

"This peculiar feature is the accenting of the first syllable of every word—a verse rhythm that has naturally suggested to the composer the melodic form of his vocal music."

"The same structure can be discerned in his instrumental and large orchestral works, and constitutes a definite and important detail of his style."

"It is to be feared that Sibelius is at times self-consciously nationalistic. The frequent gloom and sadness of his music is not weak and pessimistic; it pertains to the melancholy that is deep-rooted in the nature of the people and to be found in every section of Finnish art. He represents a new psychological force in music, entirely distinct from the Russian and Scandinavian schools."

FOR the most helpful criticism of your enunciation go to the cook, and if, by chance, she is Irish, so much the better. At least this seems to be the point of an anecdote of his career's beginning that John McCormack, Mr. Hammerstein's new Irish tenor, has been telling in *M. A. P.*

As a boy at college he was in demand for the college concerts, and it was after singing on one of those occasions that he received what he calls his "first and never-to-be-forgotten lesson in clear enunciation." With characteristic patriotic spirit he sang an Irish song, and later he interviewed the Irish cook to whom he had given a ticket for the concert.

"Well, Biddy," he asked, "how did you like it?"

Traviata" will be staged to give Mme. Sembrich a last romp as *Susanna* and *Rosina*, a last stage death as *Violetta*—that is, "last" for Europe; it is not improbable that when this long-loved artist is here again for a concert tour next season she will make one or two special appearances at the Metropolitan.

Director Gura seems to be prepared to spend money lavishly—according to German standards—to corral most of the lyric luminaries at large. Lilli Lehmann is to appear in several of her favorite rôles, Aino Akté will both dance and sing *Salomé*, à la Mary Garden; then there will be Edyth Walker, Frieda Langendorff, Augusta Preuse-Matzenauer, the Munich contralto; Martha Leffler-Burckhard, now of Wiesbaden; Felicia Kaschowska, of the Metropolitan; Zdenka Fassbender, the Munich *Elektra*; Thila Plaichinger, the Berlin Royal Opera's *Isolde* and *Brünnhilde*; Emmy Burg-Zimmermann, of Munich; Marga Burchard, of Hanover, and Lola Artôt de Padilla, formerly of the Berlin Komische Oper.

Charles Dalmorès will have two appearances after the close of his Covent Garden engagement. Carl Burrian, Heinrich Knotte, Ernst Kraus, Anton Van Rooy, Fritz Feinhals, all are familiar names to the Metropolitan's clientèle. Hamburg's Bierrenkoven and Vienna's Leopold Demuth are also to be heard. To conduct the orchestra of ninety-two musicians and the chorus of ninety-one voices, Felix Mottl, of Munich; Dr. Ernst Kunwald, of Berlin; Otto Lohse, of Cologne; Josef Stransky, of Hamburg, and four other *Kapellmeister* have been engaged.

Five of Wagner's works—"Die Fliegende Holländer," "Lohengrin," "Tannhäuser," "Die Meistersinger," "Tristan und Isolde" are scheduled, and two of Mozart's "Don Juan" and "The Marriage of Figaro." Strauss will be represented by "Salomé," Puccini by "Madama Butterfly," Verdi by "Otello" and some of his earlier operas. As a novelty the late Hermann Zumpe's posthumous "Sawitri" will be brought forward. A special revival of Offenbach's "Orpheus in Hades" should make its own peculiar Summer appeal.

BY way of relaxation after the second of her three recitals in London, Marie Brema undertook the artistic burden of an "international suffrage song" at one of the sessions of the Congress of the Women's Suffrage Alliance. As if by way of preparing its readers for this important announcement, *M. A. P.* notes that "when Mme. Brema is singing you feel that here, at any rate, is an artist who takes herself and her art seriously, who will possess that 'grand manner' which the early Wagnerian singers, like Malten and Rosa Sucher, identified with their rôles."

Be that as it may, it is more to the point to observe that this singer's second recital program contained two new duets by Jacques-Dalcroze, who has attracted most attention by his elaborated system of cultivating the sense of rhythm by means of gymnastics. The titles were "Quand le Mai va v'nir" and "Vivons en chantant." They were bracketed with the old English "Moving the Barley" in the group that closed what was a somewhat unusual program, containing, as it did, the seventeenth century "Emlaubet wird's im Walde," the "Kommt, ihr Gerspielen," by Melchior Franck (1580-1639); two new English songs by Rutland Boughton "The Dead Christ" and "To Freedom"; Emil Eckert's "Der Zeisig" and "Das Haidekind," by Schäffer; Hans Sommer's "Grabschrift" and Chabrier's "Credo d'Amour," besides the standard "Wonne der Wehmuth," by Beethoven, and "Lied in Grünen" and "Der Doppelgänger," by Schubert.

In the duets Mme. Brema's partner was her son, whose professional name is Francis Braun. For his solos he had a Felix Weingartner group—"Weberlied," "Schuhmacherlied," "Spielmannslied" and "Du bist ein Kind"—the Old English "Amaryllis," Hamilton Harty's "Song of the Three Mariners" and two of Arthur Somervell's "Maud" songs—"I Have Led Her Home" and "Come Into the Garden, Maud," which were sung in New York early in the season by Helen Waldo.

ZURICH has quite taken May Scheider to its heart. This young New York

[Continued on page 27.]

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## QUESNEL MAKES A HIT IN PARIS

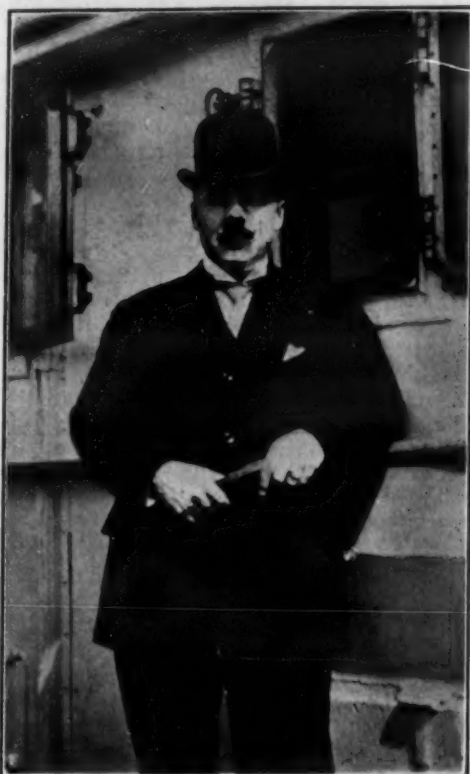
### Young American Tenor Appears in Important Concerts Abroad

PARIS, May 8.—A young tenor who has been well known in the States as a concert and oratorio singer, Albert Quesnel, has made a rather astounding flight musically in the one year he has spent in Paris. It is not easy, even given the voice and the ability, to reach such masters as Chevallard and Vincent d'Indy and Colonne. Yet this is what Mr. Quesnel has done, appearing under their direction with such well established singers as Plamondon and Gibert.

His best public work this year has been in "Das Rheingold," which was given four times here with the Lamoureux Orchestra and soloists under Chevallard's baton, and once at Rouen, and in Bach's "Passion According to St. Matthew," of which Vincent d'Indy gave two superb performances with orchestra and chorus of the Schola Cantorum. He is engaged for the first Colonne concert of next season, and for the Lamoureux in the Beethoven Ninth Symphony. Mr. Quesnel will have his London debut this Summer, singing at the operatic concert at Alexander Palace, with Gill as conductor, May 22, and at Henry Wood's opening Promenade Concert.

Meantime Mr. Quesnel is coaching on all the big opera rôles with de Reszke, and he will achieve, without doubt, a like success in this field when he is ready to give up the concert stage.

This young singer is a St. Paul, Minn., boy, born of French parentage. He has sung extensively in America, having toured with Damrosch and the Boston Festival Orchestra.



Albert Quesnel, Photographed on One of the Channel Steamers.

Three young Russians who have created a certain enthusiasm in Paris as a trio and as soloists of piano, violin and cello, are the Kellert brothers—Michaël, Charles and Raphaël. They have played considerably in private musicales and art associations. Last Wednesday they gave their first public concert before a crowded house. They are all young artists of talent and much

promise, Charles Kellert, the 'cellist, a pupil of Casals, being perhaps the most gifted of the three. His playing has a great deal of the rare delicacy and almost mystic charm of his master. LOUISE LLEWELLYN.

### A PIANISTIC "FIND"

#### Seven-Year-Old Irma B. Schenuit Betrays Signs of Genius

A seven and a half year old girl, who looks even younger, was the heralded "wonder-child" who performed for the second time in New York at the Waldorf-Astoria Hall on last Tuesday afternoon at a concert given for the benefit of the Knickerbocker Relief Club.

Irma Beatrice Schenuit was the young artist. There was a motherly hum of sympathy when the chubby-faced, flaxen-haired child climbed upon the stool and began her program.

There have been wonder-children and more wonder-children, but, in justice to Mistress Schenuit, it must be said that she deserves a great deal of the praise which the feminine audience bestowed.

The selections included numbers by Mozart, Chopin, Schubert, Brahms and Grieg, and, like the valiant little body that she is, there was no hesitancy or self-consciousness evident in her work.

The pedals, which had been raised within her reach, proved very valuable in the production of volume of sound, but were not, however, injudiciously used. In playing, the little girl used all the strength of her body, which swayed from side to side in the effort to augment the power of her tiny fingers.

Her work was highly praiseworthy. There were evidences of great natural talent, her pianistic utterances being not at all parrot-like in their correctness, but showing interpretative ability and a developed understanding.

#### Bach Pianoforte School Recitals

BOSTON, May 20.—Two recitals have been given this week by pupils of the Bach Pianoforte School, Henry Dellafield, director. The recitals have been well attended, and the pupils have demonstrated their careful instruction. The following took part: Alice Finnegan, Anna Habelow, Margaret Mooney, Lillian Seaboyer, Sadie Mahon, Daisy Conry, Clara Goldman, Bella Gordon, Fannie Adleman, Isabel Frank, Miriam Frank, Helen Cunningham, May MacDonald, Hazel Swan, Bessie Adleman, Clara Loitman, Elizabeth Gleason, J. H. Weber, Freeda St. Louis and Arthur Moore. D. L. L.

### MISS MATTOON TO TEACH HERE

#### American Pianist Has Been Studying and Instructing in Vienna Eight Years

VIENNA, May 10.—After a continuous absence of eight years, which were spent in study and teaching in Vienna, Jeanne Marie Mattoon has decided to spend the coming Summer in America, and will hold a Summer school of six weeks, beginning in July. Miss Mattoon, who is a pupil of Theodor Leschetizky and Mme. Brée, has been for six years the first assistant of the latter in Vienna, three seasons privately and for the past three years in her piano school, which is under the patronage of Professor Leschetizky, who conducts personally the examinations. Professor Leschetizky has, therefore, had ample opportunity through several years to pass judgment upon her work, and has always commended her teaching in the warmest terms, and this gifted young teacher, a true pedagogical talent, who belongs among the very best of the younger generation of representatives of the Leschetizky school, is the possessor of a brilliant autograph certificate from him.

The lessons will be given in or near New York City, and the school will open on July 19. Miss Mattoon returns to Vienna in the Autumn to resume her duties on October 1.

### PORTLAND CLUB ELECTION

#### Rossini Members Wind Up Successful Season and Name New Officers

PORTLAND, ME., May 17.—The Portland Rossini Club closed a successful season on May 6 with its annual meeting, at which the following officers were elected: Mrs. Edward M. Rand, president; Mrs. Latham True, vice-president; Marguerite Ogden, corresponding secretary; Dorothea Thomas, recording secretary; Mary A. Seiders, treasurer, and Louise H. Armstrong, librarian. The weekly programs have been of a high order. Special programs have been given monthly of Beethoven, Schubert, Mozart, old and modern French, Russian and Scandinavian composers. Two chorus concerts were given in January and April, and at the latter the Cantata, "A Legend of Granada," was well given.

Fritz Steinbach, foremost among German conductors as a Brahms interpreter, is to direct the three days' festival with which the Bonn Male Chorus Society will celebrate its fiftieth anniversary at the end of June.

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## MENDELSSOHN CLUB MEN MAKE MERRY

"T'Oscar" and "Teethland" Features of Annual Jinks of New York Choral Society

Inspired by the example of the Metropolitan and Manhattan Opera Houses, the Mendelssohn Glee Club, on the occasion of its smoker on May 10, entered the field of operatic presentation. It is rumored that Mr. Hammerstein and the management of the Metropolitan regard the new venture with suspicion and fear. Mendelssohn Hall was the scene of this latest operatic adventure, and it was packed to the doors. The chief innovation in operatic arrangements was the providing of each member of the audience with long and expensive cigars, a custom which will now probably be adopted at the New York opera houses.

After a choral overture or two by the club, led by retiring conductor Frank Damosch, the following operatic program was offered:

### Number One

#### T'OSCAR

Melodrama in un atto da Murchisono  
Musica da Puccini-Saffordina

#### Personaggi

Floria T'Oscar, Cantante Celebrante,  
Il Barone Scarpia, Bigastuff.... Signora Barberina  
Sig. Murchisono

Scena. Camera Del Barone Scarpia

Conduttore.....Sig. Tomasso Saffordino

### Number Two

#### LA FILLE DE BOHEME

Drame Montmartois De Murger-Giacosa-Puccini-Chappelle

#### Personages

Marcel.....M. Armand Greenlalt  
Rodolphe.....M. Georges Lightstone  
Mimi.....Mlle. Eggs La Chappelle  
Musette.....Mlle. Louise Metecarafe  
Scene—La Barriere D'Enfer  
Chef d'Orchestre.....M. Th. Saffaure

### Number Three

#### TEETHLAND

Baby Grand Opera in One Convulsion, by  
Erhart Falfner Henckel  
Sung by the Schweitzerzcaschoffburgerverein Troupe

Grunhilda, die Secretari.....Ludeviga Zeelundt  
Loggy, der Assistanter.....Otho Lochlunde  
Toothless Falfner, der Patient Boob,  
Jugular Von Gottferdam, der Herr Doktor,  
Erhart Falfner Henckel

Akt—Lohengrin Dentister verein Parlors

—Time—The Pleasant

Keppeimeister.....Herr Professor Schaffordt

Thus Italy, France and Germany all had their innings by turns. It must be affirmed that the performances were not strictly traditional, as, for example, when the slain Scarpia—candles at head and foot—rises to drink the glass of whisky and subsequently dances a *pas à deux* with the heroine; or

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## THE MAN WHO WROTE "THE MERRY WIDOW"



FRANZ LEHAR IN HIS VIENNESE STUDIO

While "The Man with the Three Wives" will not be produced in America next season, Franz Lehar's name will be as prominently featured on the light operatic stage in this country as it was last season. Henry W. Savage will have three or four companies touring with "The Merry Widow," still one of the most valuable of musical comedy assets, while "The Mouse-Trap Pedler," heard in New York in German theaters only, is to be produced in English.

A statement given out by the Savage general offices a few days ago shows that "The Merry Widow" played to \$1,000,000 receipts in New York City alone, and that more than 3,000,000 copies of the famous waltz in that opera were sold.

again, where Falfner, in the dentist's chair, reiterates the Valkyries' call while Grunhilda, Loggy and Gottferdam do the sailors' heave-ho at the end of Act I of "Tristan" with a rope attached to the patient's molar bicuspid.

Conductor Thomas Safford, assuming an appropriate nationality for each opera, was in his element, bringing all the resources and some of the vagaries of the organ to bear upon the first and last, and of the piano upon the second opera. His work in Teethland showed a masterly command of the mismanagement of *leit-motiv* and an almost uncanny appeal to the *musculus risibilis*. He was somewhat hampered, however, by the entanglement of his beard with the keyboard. Mr. Safford was in

Paris, which was the last capital to hear a Wagner opera, subsequent to the famous episode of a generation before, when "Tannhäuser" was whistled off the stage, is also the last capital to hear "The Merry Widow," or "La Veuve Joyeuse," as the French call it. The London *Globe's* Paris correspondent states that Lehar's operetta has been played at 422 German theaters, 154 American and 135 English. It has been translated into 13 different languages and mounted in 30 different countries, among them China, Siberia and Hindustan. "Die Lustige Wittwe" has been performed over 18,000 times. In America alone it has had 1,500 representations, while in England it has been staged 1,400 times.

Lehar celebrated his thirty-ninth birthday on April 30. At a gathering of friends

on this occasion he related how he had composed his first song when he was six years old and had dedicated it to his mother. At twelve he became a student at the Conservatory of Music in Prague. In contrast to the wealth which is his to-day as a result of "The Merry Widow's" success, he relates that as a young man he was happy to receive the munificent sum of \$35 a month as concertmaster of the combined city theaters in Barmen-Eldersfeld.

Lehar's first dramatic composition was an opera called "Der Kurassier," and his first work to be produced was "Kuska," later called "Titania," which was heard in Leipzig in 1896. It was not until he tried his hand at comic opera, however, that he found his way to success.

requisition after the formal performance, and gave his masterpiece, a musical interpretation of the Jabberwock, amidst thunderous applause. Members of the club, among them Cecil James and Felley Cole, also delighted the assembled guests. Below stairs were refreshments, and every one was happy over the success of the latest operatic movement.

### Burmester to Tour America in 1910-1911

After an absence of ten years the eminent violinist, Willy Burmester, intends to make an American tour in 1910-11.

Fritz Kreisler has been meeting with greater success than ever in Germany this season. He recently gave his fourth recital in Frankfurt-on-Main.



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New York, Saturday, May 22, 1909

**"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

#### Festivals and Musical Culture

The goddess who presides over harmony received a considerable shock in Louisville last week at the May festival, when discord arose from friction between the visiting and local conductors. This brings up again the perennial question, "Are music festivals desirable?" A prominent New York critic has stated that the Worcester festival has been the ruin of Worcester. If a festival is a week's debauch after a year's indifference to music, the point is well taken. And such is, unfortunately, apt to be the case. Cities somewhat removed from the great centers are apt to disparage themselves musically and to disparage local musical effort and organization; that is, as it applies to the fifty-two weeks in the year. But the same cities will throw themselves into a fit over a week's festival, especially where a famous conductor is to come from afar and bring along a cage of song birds from the Metropolitan Opera House.

This is not the true musical spirit. It implies a disregard for the steady application to musical culture which alone can make musical individuals and musical communities. It implies merely the ability to pay annually for a luxury, and argues nothing for local musical culture. It is one of the phases of bad taste that American haste and American dollars have brought about—to avoid the labor of cultivation and jump at once to the fruits. The present trouble is deeper than a difference between two conductors; it lies in the existence of a weak system in the inauguration and conduct of such festivals. Such a festival as that in Louisville runs a fatal risk by being neither the flowering of local musical cultivation on the one hand, nor a luxury wholly imported from without on the other. If Mrs. Smith calls on a musical neighbor to play duets with her, all goes well enough, and all goes smoothly if Mrs. Ponsonby-Jones pays some famous musician to play for her in Newport. But if either worthy is but half musical, or intermittently so, and asks a famous musician to come down to her city and give a concert with her in duet form, the trouble begins.

Such difficulties would have been inconceivable in Bethlehem, Pa., when the Bach Festival, under Wolle, was at its height; or at Lindsborg, Kan., where Samuel Thorstenberg is entrusted with the local musical culture throughout the year and also with the conductorship of the annual Messiah festival, where only a few singers are called in to take certain parts. The festivals in these communities represent real musical culture. Under the Louisville system it would be rather remarkable if the affairs went through without serious friction. The Syracuse festival is managed in the same way, and strife and disruption have been the result, although the feeling has not broken out publicly as at Louisville.

These remarks have no bearing on the actual musical ability of any of those involved, but are a plain statement of the underlying cause of such troubles as are these which have arisen. These causes, and the troubles entailed by them, will vanish in the cities of the United States when these cities cease to look without for their musical culture, but get to work and develop it from within.

#### American Musical Unity

The occasion of the sixth biennial of the National Federation of Musical Clubs at Grand Rapids, Mich., May 24-30, brings up a matter of increasingly great importance, the matter of organization in general. Organization for great accomplishment is the order of the day. Separateness, disconnected effort, the every-man-for-himself idea, is being left behind in the great tide of evolutionary civilization.

H. G. Wells has written a book, "The Future in America," which every American should read. In this work he acknowledges the great energy, the great will in America; but he sees it too often expended at random, individually, without regard to the common welfare or the gaining of any large end held in common among men. He points to the houses and buildings in some of our great cities, buildings of such absurdly different and jarring character placed side by side *ad infinitum*, that the effect is nothing short of ludicrous. The bull that charged the locomotive had will, Mr. Wells says, but he used it with questionable wisdom. America has will, but what is she going to do with it, as a nation, for the nation?

The United States of America gives evidence to-day of a great musical will—the will to produce a powerful musical civilization. This may come to something great, or it may come to nothing. It all depends with what is done with that will. Organization, concerted effort alone, can direct it to national ends. But what ends are desirable? First of all, the United States needs to bring about what may be called a National Musical Unity. This is a unity of understanding, of purpose, of effort. This understanding should be an understanding of the nation itself, and this purpose and effort, for the nation. That Americans will have, and constantly have, the best that can be brought over from Europe is understood, and may safely be taken for granted. But America will become musically great, not by what she imports, but what she rears out of herself. Her musical understanding, therefore, must be of herself, of what her own musicians and composers have done and are doing. Her purpose must be everywhere—East, North, South, and West—to give her own musicians and composers a hearing, that they may test their powers before their people and grow strong, that the country may grow strong musically, and through a concerted national effort be a power among the nations. Her purpose should be thus to have one great object in common, the uprearing and strengthening of her own musical fibre, the placing of constant and adequate opportunity before her own musical offspring. America's effort should be to accomplish this, with persistent and undaunted will, despite the inertia and opposition of aliens, laggards, disbelievers, selfish persons, marplots and intriguers. America will thus

direct her musical will to great and single accomplishment, and will achieve a National Musical Unity that will make her the leader of the world.

#### Chopin and Women

The Chopin centenary has passed without much stir, but not, however, without stirring up Mr. Henderson, of the New York Sun, to the contribution to that paper of an article entitled "Why Woman Loves Chopin." If, as the writer goes far to prove, Chopin's chief appeal is to women, this may explain why his centenary has passed so much more quietly than those of other composers. Men are usually the inaugurators of enterprise, and, being less susceptible than women to so great an appeal from the music of Chopin, would be less likely to bestir themselves about it. Moreover, Chopin's music gives no opportunity for the inauguration of large concerts in choral or orchestral form.

The general point of Mr. Henderson's argument is that the fundamental weakness in Chopin appeals to the protecting and cherishing nature of women. He points out that the weakness of man is the strength of woman, that she has been at all times his protectress. She is the incarnate parent and guardian. While she rejoices in the strong man, she is equally happy to be the support of the weak, and, as the critic says, "it is acting as the prop and the defence of some such nature as that which sang the major melody of the famous funeral march that she rises to the heights of extraordinary splendor." Woman, he tells us, feels in the music of Chopin the underlying weakness of the personal fibre which constructed it. All women are touched, whether they know it or not, by the undercurrent of drifting helplessness.

In the end, Mr. Henderson credits Chopin with having created a melodic style which has never been successfully copied, and which exercises an irresistible charm all the more potent because even the masculine mind, recognizing its inherent weakness, cannot escape its witchery, while, he says, woman in her secret soul adores, cherishes and fondles this psychological infant, bathed in endless tears.

It is quite true, as Mr. Henderson implies, that Chopin, while he established an extraordinary artistic standard, set no great standard of manhood, however lovable he may be. The cry, the appeal, which lies at the base of his work, with whatsoever elegance of treatment it is presented, represents an unformed, an incomplete aspect of the development of human nature. Chopin's mastery is over his art, not over life. Perhaps this makes him all the more what people are prone to call "human," by which they mean something less than what a human being ought to be. This incompleteness in the self which impels such a human to cry out in pain, to cry out for help, may be in some natures productive of one of the worst of all human weaknesses—self-pity. This poisonous emotion has the quality of feeding upon itself and thriving, until all perspective is lost and one's own miseries are to one the most important thing in the universe. In Chopin's case the rawness of such an emotion is mitigated by his elegance and beauty of expression.

There are men who stoutly deny that Chopin's deeper character was such as has been indicated by Mr. Henderson. But they will usually prove to be persons of a more happy constitution themselves, and therefore not carried farther into an inward despair by listening to the voice of Chopin, and who, moreover, are consumingly engrossed with the beauty of Chopin's expression and his marvelous artistry. Men may love Chopin and his art deeply, even when they prefer the expression of a more masterly soul, but the man who surrenders to the spirit of Chopin is lost. Such surrender implies the triumph of the feminine element in the nature of man. With women, the danger is inconsiderable, as it is in the natural course of things for women to be feminine.

#### PERSONALITIES



Nordica Autographing Programs

One of the penalties of fame as a musical celebrity is the demands of the autograph fiend. It will be recalled that Paderewski and Melba have both sought to solve this problem by placing a valuation of from \$1 to \$3 on their signatures, the proceeds of which are turned over to charity. Mme. Nordica, who is shown in this photograph signing programs after a festival concert in Ocean Grove, N. J., is a willing victim of the seeker after souvenirs. On the occasion illustrated she signed more than 300 programs owned by members of the chorus. The young man with the straw hat is André Benoist, her accompanist, and on the right is Tali Esen Morgan, who will again direct the Ocean Grove concerts this Summer.

**Ziegler**—Edward Ziegler, music critic of the New York Herald, is interested in a movement to make the automatic piano more popular in colleges and schools.

**Schumann-Heink**—The fact that Mme. Schumann-Heink had become a legalized American citizen did not, as was expected, affect her popularity in Berlin during her recent visit. "Whatever resentment might have remained was dispelled when the Kaiser asked me to sing before him," she relates. "I sang to him several American songs, among them 'The Rosary,' by Nevin, and he enjoyed it immensely."

**Messenger**—André Messenger, who will probably conduct at the Manhattan Opera House next season, said recently in an interview: "There has not been a successful new production at the Grand Opéra in Paris for years, although two novelties by French composers must be produced every year, and enormous sums are paid out for them."

**Hambourg**—A remarkable memory has Mark Hambourg, the pianist, whose memorized repertoire consists of more than twenty concertos and 500 miscellaneous piano compositions.

**Randolph**—Harold Randolph, the eminent American pianist and director of the Peabody Institute of Music, inherited much of his musical talent from his father, Major Innes Randolph, who, besides winning distinction as an officer in the Confederate army, was musical editor of the Baltimore American.

**Garden**—During a performance Mary Garden never loses the character which she is portraying. For instance, if she is Jean, the mountebank in the "Juggler of Notre Dame," she wanders aimlessly around the stage, throws herself down to rest on a pile of scenery, and never for an instant is anything but the ragmuffin youngster who becomes saint through devotion to an ideal.

**Caruso**—Caruso is thoroughly democratic behind the scenes, and the rest of the company have frequently been convulsed with laughter to see him and Antonio Scotti, the baritone, between the acts, take each other by the shoulders and waltz around the stage singing the popular "Yama, Yama Man," or some such other number.

**Korn**—Clara A. Korn, of East Orange, N. J., is a composer who has achieved a considerable amount of excellent work, including a piano concerto. She has worked principally in the smaller piano and vocal forms, and has written also for violin. Her name and work is to be noted by all who are following the progress of American music.



## How Lillian Grenville, Against Mother's Wishes, Won Her First Opera Contract

**Gifted New York Singer Secretly Sang for an Impresario and Was Signed Immediately for Three Years—New Roles She Has Been Creating**

The story of how Lillian Grenville, one of America's most successful opera singers abroad, secured her first engagement, without her mother's consent, is being told, now that she has established herself in the favor of European audiences. Miss Grenville's family name is Goertner, and it was while she was singing vespers in the Convent of the Sacred Heart, in New York, that her voice caught the ear of M. Fortier, a teacher of music, who was quick to appreciate her talent.

The young student's mother was persuaded to take her to Paris and Naples, where she studied under well-known teachers, but at this time Mrs. Goertner had no intention of allowing her daughter to go upon the stage. Secretly, Miss Grenville—the name Grenville was not hers until after she had become a professional singer—went to an impresario in Paris and had her voice tried. The result was a three years' engagement to sing in Nice.

When Mrs. Goertner heard of her daughter's action she scolded her for disobeying her strict commandment, but then it was too late, as the contract had been signed. So, after two years of study, she took her mother's maiden name, Grenville, and made her debut at Nice.

Success came in full measure, and soon the papers were discussing the new operatic "find."

French and Italian audiences have already heard Miss Grenville. This season she has won new laurels by creating the rôle of *Eunice*, at Nice, in the new opera, "Quo Vadis," by Nougues, and she created *Thais* at the San Carlo Opera, in Naples, with Mattia Battistini. She sang also at the Lirico, of Milan, the rôle of *Ophelia*, in "Hamlet." Next season Miss Grenville



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### MUSICAL TELEPATHY 'NONSENSE'

**Munich Critic Says Strauss Is No Worse than Wagner in Appropriating Tunes**

Even if Strauss is proved a plagiarist, he is no worse than Wagner, says Dr. Alexander Dillmann in the Munich *Neueste Nachrichten*. The Pogner motive of the *Johannistag* may be found, he says, note for note, in Beethoven's "Prometheus." The beginning of the "Meistersinger" Vorspiel recalls a similar place in Meyerbeer's "Robert the Devil." The motive of the death announcement of the Valkyrie occurs almost exactly in "Hans Heiling." Gluck's "Armida" also begins in C major with the motive of the *Meistersinger* Prelude. Mendelssohn's Reformation symphony includes the Grail motive from "Parsifal," and Walter's "Mein Freund, in holder Jugendzeit" is nearly the same as the second theme in the overture to the "Merry Wives." The opening harmonies of "Tristan" were anticipated by Mozart and Spohr. As regards Strauss and Gnechchi, Tebalini's fine Italian sarcasm is utterly wasted on this Bavarian critic, who declares solemnly that the theory of musical telepathy is "sheer nonsense."

#### The Emoluments of Conductors

The increase in the expense of the conductors at the Metropolitan Opera House, combined with the recent boldness of Oscar Hammerstein in dismissing Cleofonte Campanini, has revived the old subject of conductors.

In the Grau administration \$25,000 would

have defrayed the cost of conductors for a year. Luigi Mancinelli was content with \$12,000 for a season of five months, and the others, including Seidl, Flon, Hertz, Bevnani and Sepilli, did not divide more than \$13,000.

Mahler and Toscanini now receive \$25,000 a season. Hertz probably receives as much as did Mancinelli, and the salary of Spretino was probably not less than that of Seidl used to be.

Campanini and Conried split years ago because the impresario would not give the conductor \$14,000. He offered \$10,000.

Campanini has been receiving \$20,000 and a benefit, which practically made his compensation \$5,000 a month during the five months.

The first conductor to receive \$25,000 was Felix Mottl.

#### Voices Have Flavors

[Max Smith in the New York Press.]

It would be absurd to compare Alda with Sembrich. The wonderful Marcella stands in a class by herself, as does Lilli Lehmann; but why shut one's ears to the appeals of Alda, or of Farrar, or of de Pasquali, or of Tetrassini, or of Selma Kurtz, who is yet to be heard, simply because these singers are not equal to Sembrich? If you listen to Alda or de Pasquali with an ear attuned solely to the voice quality of Sembrich, you will not enjoy the singing. Voices have flavors. The ear ought to adapt itself in a discriminating way to these flavors, however different they may be, savoring the charm of each. Oranges are delicious, so are apples, pears, plums. Perhaps you like best the taste of oranges.

Should that prevent you from relishing apples, pears, plums? Most of us prefer mellow fruit to fruit that is acid. So with voices, too. Yet there are voices somewhat acidulous which have a charm all their own; and it is not uncommon for persons to like sour apples better than sweet ones.

#### Schumann-Heink's Versatility

Of all living singers Mme. Schumann-Heink is perhaps the most versatile, says H. T. Finck in the *Evening Post*. Probably the extremes in operatic music are the simple, melodious Gluck and the intricate, unmelodious Richard Strauss. She sang at the first performance of "Elektra" in Dresden a few months ago, to the admiration of all, and more recently she appeared at Berlin in Gluck's "Orpheus," concerning which we read: "Every note of it, from the opening recitative, in which the lost *Eurydice* is lamented, to the joy of the united lovers, is written for Schumann-Heink's voice. In nothing that she has sung this Winter have her deep, diapason tones stood out so superbly; in nothing has she displayed her absolute artistry as in her singing and dramatic delineation of this noble rôle."

Tolstoy's "Anna Karenina" as an opera by the Italian Sassano has been tried out at Cairo, with unsatisfactory results.

A new songbird named Jay has just made her debut in London.

#### Mariska-Aldrich Sails for Paris

Among the opera stars who sailed for Europe last week was Mme. Mariska-Aldrich, aboard the *Provence*, who, besides spending some time in study and recreation, will confer with Mr. Hammerstein in regard to the rôles in which she will appear at the Manhattan Opera House next season. Mme. Mariska-Aldrich is an American artist who received her training at the Institute of Musical Art, New York, and her success this past season has been widely commented upon.

#### Griswold to Leave Opera Board

Frank Gray Griswold is to resign from the board of the Metropolitan Opera Company at its next meeting. Mr. Griswold, who is now abroad, was on the board as an intimate friend of W. K. Vanderbilt, the president. No reason for his resignation has been given. His successor has not been selected.

A New Philharmonic Chorus of 250 voices has just given its first concert in Vienna, Franz Schreker conducting. Its object being to produce only novelties, it began with Otto Naumann's new work for mixed chorus and orchestra, "Death and the Mother."

A Brazilian pianist named Carlos Celzo Blanco has just made his debut in Paris.

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## Music Study Makes Bad Business for Doctors, Says W. L. Tomlins

In Address Before National Educational Association, He Tells How  
New England Conservatory Pupils Retain Their Good  
Health—Melody as a Tonic and Stimulant

BOSTON, May 17.—Harmony for health. Rhythm as a life rule. Music as a tonic stimulant. Song as a preventive of respiratory diseases, an aid to individual supremacy.

This ancient conception keeps coming up as a novelty in an age of scientific discovery and experimentation. It is not really a novel idea, of course. David used music on Saul, and there probably were therapeutic musicians long before David.

Still, the idea is constantly recurring. Music has been compared to an electric force. At a recent meeting of the department of superintendence of the National Educational Association William L. Tomlins, the well-known director of the World's Columbian Exposition of 1893, said, impressively:

"Real music does not lend itself to ignoble expression. Music vitalizes as nothing else can. Under the influence of music the careworn are refreshed and strengthened, hearts are stirred and all feel themselves moved as if by one mighty bond of brotherhood. This power of music can be utilized for the betterment of mankind. Every school in the land should be filled with song. Grown-ups, too, may get out of music a something that will give them strength to fight the battle of life.

"The whole nation can be benefited by the power of song. And this power can be utilized as electricity is at present—which at one time was considered just as intangible a thing as music is by most people now. As in electricity so in music. We have not learned half its uses. Music comes in a flash. Those who hear it are lifted by its power. A few take strength and joy that music has given away with them. It is from these few that we can get an inkling of the power which is in music.

"Music students, of whom there are said to be ten thousand studying in Boston alone, are a peculiarly healthful class of young people. It has been the experience of

this institution for nearly sixty years that with musical proficiency comes increased vitality and physical endurance. A conservatory, of course, is not a sanitarium. It is no place at which consumption can be cured with a song or heart disease remedied by practice on the violin. Preparation for a musical career, on the contrary, means a lot of exhaustive and exhausting work. Investigations have shown that discords have as bad effect on the human organism as harmony has a beneficial effect. That explains why extreme nervousness is sometimes caused by the prolonged practice, especially before the musician has gained complete mastery of his medium. It also explains the great importance of following only methods that are physiologically right. That is why correct hand culture is so necessary to the prospective pianist. That is why in learning to sing it is essential to follow a course that does not produce undue strain on the vocal organs, thus increasing instead of diminishing any tendency to tubercular or other disturbance—exactly as the fluent and easy old Italian method of singing has never been superseded at the New England Conservatory. That is why a good manner of breathing is the first consideration in preparing a young man or young woman for a career as singer. That is why in studying the string and wind instrument the student is not encouraged to keep on with an instrument that irritates him. Difference of temperament, for instance, make it a great pleasure for one to learn such an instrument as the oboe, while another is constantly fretted by its limitations. Germans and those of German descent usually enjoy, we find, learning the brass wind instruments, while native Americans are like the French in getting more benefit and pleasure from the wood wind.

"Overdoing is the music student's danger. That is the trouble in many European cities where young Americans study under no expert supervision, living in unattractive boarding-houses or bohemian studios. Our American experience has shown that a dormitory system is a necessary part of the equipment of a music school, since the eating and sleeping habits of the musicians are no less important than the habits of singing and playing. Professional singers do not allow themselves to eat any of a long list of good things. The music stu-

dent needs to be taught to be careful in such matters.

"The records of the visits of the physician, Dr. H. S. Warren, who supervises the health of the students at the dormitories of the New England Conservatory, proves the essential healthfulness of the student life in a city like Boston. In five years' time not a case of tuberculosis has developed, not a case of pneumonia. As regards other diseases, an almost equally remarkable record has been made. The dormitory system, with its regular hours and carefully supervised diet, makes somewhat exceptional conditions, but it is generally true that intelligent music study makes bad business for the doctor.

"There is, indeed, considerable statistical evidence to prove that the professional use of the voice exercises an important prophylactic influence against development of consumption, and several investigators have shown that a remarkably small relative percentage of singers, orators, etc., fall a victim to that disease. Chateaufort says that out of 1,554 fatal cases of consumption occurring in Paris hospitals in the course of ten years not one was a professional speaker or singer. 'The great scientist, Cuvier,' says 'Clombe in his 'Physiology Applied to Health,' believed that he was saved from incipient consumption by receiving a professorship which obliged him to lecture for some hours daily.'

### Raps American Copyrights

BERLIN, May 13.—The Berne Copyright Convention, as revised by the Berlin Conference last November, passed its first and second readings in the Reichstag to-day. Dr. Heinrich Müller, Radical member from Meiningen, expressed the conviction that the new American copyright law was "the craziest potpourri of modern ideas and peanut protectionism that can be imagined. It is a regular caricature of complexities and obscurities," he said, "and a contradiction of the words of Mr. Roosevelt used when proposing it."

### Musical Notes in Wireless Telegraphy

BERLIN, May 13.—"Singing Sparks" is the name given to an improved wireless system perfected by the German Telefunken Company. Messrs. Slaby and Arco, the chief engineers of the company, have invented a new method which consists in sending our vibrations which form the messages as pure musical notes. It is declared that by means of this device it will be possible to maintain communications in spite of the most violent atmospheric disturbances.

### Blacksmiths Who Turn Out Musicians

[From the N. Y. Evening Sun.]

Opera in New York has had its blacksmith tenor, Charles Rousselière, from France, and its tenor son of a blacksmith, Rome Fenton, from Saratoga. It is just announced that Mr. Dippel has engaged a young church soprano, Anna Case, who is said to be the daughter of a village blacksmith at South Branch, near Newark, N. J.

## CZAR GRANTED SEMBRICH RIGHT TO SING IN POLISH

But She May Use That Language Only  
in St. Petersburg—How She Won  
the Privilege

Mme. Sembrich, who is singing now in Russia, is never allowed to sing in the Polish language, except in St. Petersburg, and that permission she has obtained from the Czar Alexander. She was singing for him at the Winter Palace, and he asked her to let him hear some of the Mazurkas of her countryman, Chopin.

"But, Your Majesty," she answered in perplexity, "I can sing those only in Polish—the language of the great musician who composed them."

"Let us hear them in Polish, then," he answered, with a smile. After she had finished the Czar expressed the greatest delight and then showed his appreciation in a still more graceful fashion.

"Whenever you sing the mazurkas of Chopin in St. Petersburg," he said, "you have my permission to sing them in your native tongue."

The ruler must have given some official intimation of this permission, for Mme. Sembrich always sang in Polish after that day without interruption, although it had never been allowed before. On the other hand, she is not allowed the same privilege in other cities of Russia. In Wilna, where she sang some of the Chopin songs in her own language without permission, she is now required to submit her program to the Governor of the city before every concert, and there is an officer stationed on the stage to make sure that the Polish language is not used even in the songs given as encores.

### Mr. Astor Buys Opera Box

John Jacob Astor has bought the one-half interest his mother, the late Mrs. Astor, held in box No. 7 in the parterre row at the Metropolitan, which they owned jointly since the opera house was built. Mr. Astor owned a one-half interest in the box from where his late mother always saw her favorite operas. Mrs. M. Orme Wilson, one of Mr. Astor's sisters, occupies another box, and his other sister, Mrs. George Ogilvy Haig, lives abroad.

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## URGES MUSIC AS A MEANS OF DISCIPLINE

"Recalcitrant Young Easily Corrected by Melody," Says  
Dr. Julia Sears

The rod may now be laid away; the slipper need no longer be used save as originally intended, and the cat-o-nine-tails can be hung up in the museums as a relic of the past. Dr. Julia Sears, the noted metaphysician, has discovered that music, in addition to having charms to soothe the savage breast, is also capable of subduing the recalcitrant spirits of childhood.

Truly the old order passeth, and in the opinion of the parents of the old school, adaptors of the "Spare the rod and spoil the child" theory, it passeth all understanding. Now, when little Johnny refuses to "mind," fix him with your hypnotic gaze and steal softly to the piano and play a Beethoven sonata or a Tchaikowsky fugue. If young Susie refuses to abandon her cheerful little exercise of throwing bricks around the room in order to enjoy the "Elektra"-like sounds derived therefrom, quickly seize your violin and (no, not using it for a club) extract from its strings some nocturne of Chopin or concerto by Bach.

Then, instead of "seeing as through a glass darkly," he will "see face to face" the error of his ways and become quite mild and lamb-like.

This novel advice was offered by Dr. Sears at the meeting of the National Society of Musical Therapeutics in Carnegie Hall on Thursday night of last week.

Dr. Sears, who has done considerable experimenting, along those lines at her school at Oscawanna, N. Y., pointed out to her audience that disobedience and all forms of childish wrongdoing are attributable to nervous disorders easily remedied by the application of music.

"I have known wise mothers," she said, "to conquer disturbances and lack of harmony in their homes by these methods. Instead of correcting their children and chastising them for something that is really not their fault, but is due to their mental constitution, they would play the piano.

"When your boy or girl is rebellious, sit at your piano and play for them. Play something they are familiar with, for the childish emotions are not so responsive to unfamiliar airs. By so doing you will tranquilize their emotions and restore their vibrations to normality."

After the meeting Dr. Sears stated her belief in the infallibility of this cure. "It is equally effective in the case of grown-ups," she continued. "Worry, anxiety, care—all the negative emotions are directly due to mental vibrations acting upon the nerve ganglia. It is necessary to offset these vibrations by those diametrically opposed in character.

"Irritability may be soothed by a certain class of music. Weakness can be replaced by strength of resolution. Hope may be infused into a man, despondent, by the soul-inspiring compositions of the great masters."

Minnie Melville, the American soprano, who is a sister of Marguerite Melville, the pianist, gave a recital recently in Dresden, with Anton Hekking, the cellist, assisting.

## NEW PHILHARMONIC CONCERT-MASTER

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THEODORE SPIERING AND HIS BERLIN CLASS

Two interesting announcements have just been given out regarding the plans of Theodore Spiering, the American violinist who has been teaching with marked success in Berlin. A cable despatch from Gustav Mahler, the new conductor of the Philharmonic Society, states that he has engaged Mr. Spiering as concertmaster of that orchestra. Secondly, it has been ascertained by MUSICAL AMERICA's Berlin correspondent that Mr. Spiering will spend a good part of the Summer in America and will devote

at least a month of his time to teaching in Chicago. In the accompanying photograph of his Berlin class are shown, besides Mr. Spiering, who will be identified by his Van Dyke beard:

John B. Goodall, Columbus, O.; Herbert Dittler, Atlanta, Ga.; Amory St. Amory, London; Grace Watson, Berlin; August Lentz, Milwaukee; Mary Lucille Scott, Burlington; Mrs. Susie Fennell Pipes, Portland, Ore.; Miss Micolim Zedeler, Berlin; Clarence Berlino, Fre. Julie Larson, Copenhagen.

Mark Hambourg will not appear in London this season until July 3, when he will give a recital in Queen's Hall.

Fritz Kreisler has been playing lately in the South of France.

## NO MINT JULEP IN MARTIN'S LOVING CUP

But Kentucky's Welcome Was  
There Just the Same—Singers  
off for Europe

The *Berlin*, of the North German Lloyd Line, carried a few more of the operatic songsters on its European trek on Saturday of last week.

Riccardo Martin, the American tenor, who has just returned from his native city of Louisville, Ky., where he sang at a music festival, was a passenger. "My people received me very cordially," he said, "and presented me with a silver loving cup. Governor Wilson made a speech at the occasion. There was no mint julep in the loving cup, but I got lots of them afterward."

Mr. Martin goes to Florence, where he expects to study under Signor Lombardi, to whom Signor Caruso sent him last Summer.

"It may be that Signor Lombardi may decide to spend the Summer elsewhere," Mr. Martin said, "and I shall accompany him wherever he decides to spend his vacation. I shall do nothing this Summer but study. I had arranged to appear at Covent Garden, but the Metropolitan Opera Company, which has exclusive control of my services, decided that it preferred me to devote the Summer to rest."

Mme. Bernice de Pasquale and Mr. di Pasquale were also passengers. She goes to Milan and will spend the rest of the Summer in Italy. In the Fall she will return to sing at the Metropolitan and at the New Theater.

Otto Weil, business manager of the Metropolitan Opera House, goes to meet Messrs. Gatti-Casazza and Dippel. Later he will visit various European cities to assist in securing new operas and desirable artists for the New York season. He plans to spend a month at Carlsbad with Mr. Dippel.

### TEXAS TEACHER'S SUCCESS

Mrs. Florence Hyde Jenckes-Bates Does  
Good Work in Houston

HOUSTON, TEX., May 15.—Mrs. Florence Hyde Jenckes-Bates, soprano, who is well known in New York and the East as a church and concert singer, has been meeting with great success as a teacher of singing in this city during the past year. On Tuesday evening, May 4, she presented five of her pupils in recital before a large audience, who had gathered to hear and appreciate the demonstration of the Italian method which Mrs. Bates is introducing. These pupils were Medora Miller, Elizabeth Boyd, Price Boone, Norma Autrey and May Bliss, all of whom have studied only with Mrs. Bates. Each pupil demonstrated elastic breath control, diction and phrasing in a commendable manner. Sophie Wilson, Mrs. Bates's accompanist, opened the program with the B Minor Scherzo by Chopin, playing it artistically. Mrs. Bates closed the program with a group of songs sung with an excellently trained soprano voice, and that artistic charm in phrasing, diction and musical intelligence which showed her to be mistress of both text and melody. Mrs. Jenckes-Bates began her Summer term on May 10, and will present a number of advanced pupils in recital in June.

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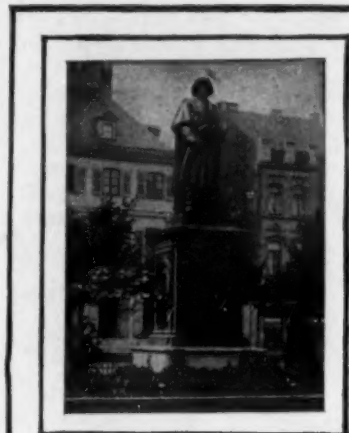
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## WANDERJAHRE OF A REVOLUTIONIST

By  
ARTHUR FARWELL.



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[These articles cover a series of experiences from years of European study, through the writer's pursuit of the American idea in music from East to West up to the present time. They picture in a narrative way America's musical path-finding as contrasted with European traditions.]

The Spring of 1905 thus saw the founding of the American Music Society, in Boston, and first brought Arthur Shepherd upon the scene. The Summer added still another to my circle of composer friends, in the person of Noble Kreider. He came from his home in Goshen, Indiana, bearing the inevitable portfolio of manuscripts—that wondrous and mysterious portfolio, which it may be will contain shining records of the most dazzling sun-flights of the imagination, and it may be, will not. This was one of the pleasant surprises, however, and in Kreider's compositions there were numerous evidences of the truly poetic nature, and of the unmistakable touch of the artist. These compositions were all for piano, and showed a far better handling of pianoforte technic and a far greater sympathy with the pianoforte style than is customary with American composers. Kreider had drunk deep at the fountain of Chopin, and if the draught had somewhat qualified the nature of his own imagination, this was no more than happens to most successful composers whose earlier works are apt to disclose the sources of their first inspirations. But Kreider's music revealed also an imaginative quality of its own, which asserted itself with increasing strength in his more recently composed works, and indicated that here was a personality which was bound to find its way to individual expression.

During the Summer I was experimenting with some of the material which I had gathered in the Southwest, and with other Southern and Southwestern themes which I had come upon in different ways in the course of my wanderings. One melody which interested me particularly, an Omaha Indian song, was so complex and difficult in its rhythm as to render it virtually impossible as a song to be sung by any known singer except an Indian, and suggested treatment as an instrumental work. This was "Pawnee Horses," and was originally sung by an Omaha who had evidently taken so many of the horses of his enemies, the Pawnees, that he was quite superiorly indifferent to any further conquests of the kind. Seeing a number of horses galloping in the distance, he sang, "There go the Pawnee Horses; I do not want them. I have taken enough." The melody carries the rhythm of the gallop and the spirit of the scene as only an Indian would have conceived it.

Among the melodies less remote from ordinary vocal possibility was one of the many versions of the refrain of the "Dying Cowboy."

Bury me not on the lone prairie,  
Where the wild coyote will howl o'er me,  
In a narrow grave, just six by three,  
O bury me not on the lone prairie.

With the accompaniment of this song I had a vast deal of difficulty, providing for the necessary rhythmic license of the mel-

ruts, and leads to styles of tone painting previously unheard, and which, if developed with sufficient art—which will take time and application—will bring about worthy music of a new order, characteristic of some highly poetic and picturesque aspects of our own land. Nor is it needful that such music should be cramped, or restricted to the point where it is incapable of becoming "world-music," by reason of its relation to the locality of its original impulse. It need "leave no more aftertaste of the soil from which it is grown" than a good apple does. It all depends upon the expansiveness of the soul through which it finds expression. The impulses and the dreams engendered by the great West are big enough for anyone in mortal shape, and it requires only the combination of the large point of view and the requisite musical gift to rear out of it symphonies that shall make a world appeal.



Noble Kreider's Compositions Showed the Unmistakable Touch of the Artist

ody, the free and easy way of singing it which alone could preserve the effect of the song as heard on the plains; to do this without interrupting an accompanying effect which should suggest the continuity, the unbroken loneliness of the plains, was a knotty problem. It was finally solved, after throwing away entirely several accompaniments over which I had labored long and hard, by a species of compound tremolo which alone could represent the constant limitless plain, while the melody should go its own characteristic way. The results of this experimenting in the Summer of 1905 resulted in two small volumes, one of vocal works called "Folk Songs of the South and West," and one of instrumental, "From Mesa and Plain."

The one who lends himself sympathetically to these fresh Western inspirations will certainly be driven to new modes of expression in his endeavor to give them musical form. They give a fillip to the imagination which shakes it out of old

Los Angeles, where I continued the work of transcribing Indian and Spanish-Californian songs for the Institute of Archaeology. It was during this visit that the little center of the American Music Society in Los Angeles was formed, which was dissolved by a fate which subsequently took most of its leading spirits far and wide of that region. But the ground was then broken, which recently, through the Herculean efforts of Eugene Nowland, has been cultivated to such splendid purpose in the establishment of a strong Los Angeles Center of the Society. The impulse of the earlier Center, too, has borne fruit in various parts of the country through its dispersed members, Mrs. Kelly Campbell having afterwards done pioneer work in San Diego, California, and Lawrence, Kansas, and Harry Barnhart in many places. October of 1905 found us back among Massachusetts scenes.

What with activities at the Wa-Wan Press and the affairs of the infant American Music Society in Boston, the Winter passed quickly. Suddenly, one day in the Spring of 1906, a telegram bore down upon me from New York, urgently requesting my presence in that city on a matter of importance connected with American music. I went over and found myself, at the old Arts Club, in a very enthusiastic meeting of young men who wished to organize a series of orchestral concerts of American compositions. In a cause which had little or nothing to lose I was as ready as the others to see something launched, knowing that in pioneer developments many starts usually have to be made before one carries through to success. It is necessary to persist in the education of public spirit before it becomes the soil of a successful planting. The American revolution was but the final fruitage of innumerable apparently futile revolutions on both sides of the water against the old-world order.

Thus the "New Music Society of America" was formed and got so far as to give two orchestral concerts during the following season, by means of a kind of co-operation with the Russian Symphony Society, of which Modest Altschuler is the conductor. At the first of these concerts there came to light in proper orchestral guise for the first time Henry Gilbert's Aria "Salambo's Invocation to Tanith," composed years before in the barn in Quincy, Massachusetts, already made familiar to the followers of these wanderings. Also Arthur Shepherd's prize "Overture Joyeuse" had on this occasion its first hearing, and one of the only two hearings which it has ever had, the other being in Salt Lake City under the baton of Walter Damrosch. MacDowell's "Indian Suite" and his concerto in D minor, together with the works mentioned, made up this first New York program.

The fundamental and fatal weakness of the New Music Society of America appears

(Continued on page 27.)



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Henry Russell, the head of the Boston opera, was describing his former tour in search of talent.

"They were mean people," he said of the singers of a certain city. "I could do no business with them. They thought only of money."

Mr. Russell smiled.

"They were as bad as the man who discovered the Blank Theater fire."

"The first intimation the box-office had of this fire came at the end of the third act, from a fat man who bounded down the gallery stairs, stuck his face in at the ticket window and shouted, breathlessly:

"Theater's afire! Gimme me money back!"—*Washington Star*.

"There was a time when this land we are standing on sold for a song."

"What kind of a song?" asked Mr. Cumrox.

"Why, any kind. It was valueless."

"I guess you never tried to hire one of these Italian opera singers to warble a few notes at a musicale."—*Exchange*.

Knicker—Is yours a musical family?

Bocker—The cook sings about her work, and my daughter works about her sing.—*New York Sun*.

Oscar Hammerstein, at a dinner in his honor in Philadelphia, referred to the accusations of self-advertisement that on every hand assail the impresario.

"The great Coquelin," said Mr. Hammerstein, solemnly, "is dead. He died two days after Rostand had come up to Paris from his hilltop house in Cambo to rehearse 'Chanticleer.'"

Mr. Hammerstein struck the table a mighty blow.

"Had that happened in America," he said, "some newspapers would have declared it to be an advertisement for Rostand's new play."

One of the anecdotes which Andrew Carnegie is fond of telling concerns a crabbed bachelor and an aged spinster, who one day found themselves at a concert. The selections were apparently entirely unfamiliar to the gentleman, but when Mendelssohn's "Wedding March" was begun he pricked up his ears. "That sounds familiar," he exclaimed. "I'm not very strong on these classical pieces, but that's very good. What is it?" The spinster cast down her eyes. "That," she told him demurely, "is the 'Maiden's Prayer.'"—*Cleveland Leader*.

Student of Astronomy—I have discovered a new star, professor.

Professor—What is she singing in, my boy?

"That singer has a very high voice, hasn't she?"

"I should say so! You can't hear her decently under \$5."—*Baltimore American*.

#### Music Critics at Dinner

Dr. José Rodrigues, editor of the *Journal do Commercio*, of Rio de Janeiro, was the guest of honor of Richard C. Shannon and W. A. Purrington at a dinner at the University Club on Friday evening of last week. Thirty years ago Dr. Rodrigues was part proprietor of *The Musical Review*, of which Archibald McMartin, Gustav Kobbé and H. E. Krehbiel were editors and Henry T. Finck a foreign correspondent. The last three were in the company of thirty at the dinner.

## CAMPANINI WAS AN EXPENSIVE LUXURY

### Hammerstein Was Opposed to Conductor's Long and Numerous Rehearsals

Why did Oscar Hammerstein release Cleofonte Campanini? Is the query of lovers of music, and particularly Italian music. For the reason that he cost too much, is the solution that has been lately advanced. It is cause which appears to ring true. It is a very natural thing to retrench, and Mr. Hammerstein is too adroit a financier not to recognize that fact and to act upon it, when needful.

It was one of Maurice Grau's principles of operatic management that the public could never be brought to pay for the pleasure of seeing a man's back. That meant more specifically that conductors did not in his opinion draw, and that therefore it was unnecessary to pay them large salaries.

As is explained by a writer in the *New York Sun*, throughout the consulship of Grau there was less attention paid to the conductor at the Metropolitan than to the other artists of the institution.

As Andreas Dippel says, "there have been many changes in New York's operatic demands since the day of Mr. Grau, and the conductor question must now be regarded from a different point of view. It may be true," he continues, "that a conductor does not draw in himself. He is valuable as an asset to a theater, however, when he stands to the public as representative of a certain degree of merit in the performances over which he presides."

"When Anton Seidl came back to the Metropolitan Opera House to restore the Wagner dramas in German to the repertoire he did not fill the houses. The public kept away until the German repertoire was sung just as well as the French and Italian."

"Of course, Mr. Seidl was conducting all the performances. The patronage of the public, however, was not generous until the stars sung together. Nobody could say that the large audiences at the Metropolitan when Mme. Lehmann and Jean de Reszke sang were there to hear Mr. Seidl conduct. Such drawing power a conductor does not possess."

"But—and here the drawing power of a

great conductor and the value of a great conductor come in—the public would never flock to hear any collection of great singers in an opera if the conductor was not able to produce the work properly."

Cleofonte Campanini was receiving \$20,000 a season from Mr. Hammerstein, with a benefit which increased it about \$5,000. It is thought that Mr. Hammerstein made the step that he did in view of the knowledge that conductors do not in themselves draw. When Mr. Campanini was conducting an opera that the public wanted to hear with the artists it is fond of there was a large audience, but when the work was some old-fashioned opera that people cared nothing about and the singers were not favorites, the fact that Mr. Campanini waved the little stick over the orchestra made no difference in the size of the house.

Oscar Hammerstein has to pay the members of his orchestra extra. It may well be imagined, therefore, what expenses he had this year for rehearsals, when Mr. Campanini has had so many novelties to prepare. He is said to be addicted to eight-hour rehearsals, and what they must cost with an orchestra of 100 men getting double rates after a certain time limit is a factor that would chill the marrow of any impresario.

"I cannot see," Mr. Hammerstein recently confided to a reporter, "why I cannot say to my conductor, 'Within a week or ten days I intend to produce this or that opera,' and reasonably expect him to have it ready. My opinion is that it could be done if the conductor merely looked to the production of the opera in adequate fashion, and not to the extent of his own virtuosity."

#### Opera Ballet at Lawn Fête

The ballet from Smetana's "Bartered Bride" was one of the features at the garden fête in aid of Hope Farm that was given in the field of the Lenox Library on Tuesday, Wednesday and Thursday of this week. The dance was drilled by Ottokar Bartik, of the Metropolitan Opera.

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## FEDERATION PRIZES FOR U. S. COMPOSERS

[Continued from page 1]

permanent offering of prizes for American compositions. William H. Sherwood, of Chicago, will give a recital in the evening.

Thursday morning will be given over to various reports and symposiums, and in the afternoon a concert will be given by representatives of the various clubs. This will be followed by a reception at "Waldheim," the residence of Mrs. Edwin F. Uhl, the first president of the National Federation of Musical Clubs. In the evening a concert will be given at the Powers Theater by the Thomas Orchestra, Frederick A. Stock, conductor. The chief feature of Friday will be a symphony concert in the afternoon by the Thomas Orchestra, the program of which will include the prize orchestral and vocal numbers.

Mrs. Kelsey will receive at her home in the evening in honor of Mr. Stock and the officers of the Grand Rapids May Festival Association. Saturday, the 29th, the last day of the biennial, will be devoted to pleasure trips around Grand Rapids and vicinity.

Mrs. Charles B. Kelsey, of Grand Rapids, Mich., was elected president of the National Federation of Musical Clubs at the fifth biennial, held at Memphis, Tenn., May, 1907. Her natural capabilities as a leader, her public spirit and high ideals fit her peculiarly for this high position. A social and intellectual leader in Grand Rapids, her influence has been strong in the St. Cecilia Society of that city, as well as having been exerted in other good causes.

In the two years of her presidency she has been very active in furthering the interests of the Federation, which is constantly becoming a greater force in the musical development of America.

### Frederick Gunster in Poughkeepsie

POUGHKEEPSIE, May 17.—The Orpheus Club of men's voices, under the direction of C. M. Eastmead, closed its season with a concert on May 11. The program contained choruses by Elgar, Foster, Buck, Lichner and Chadwick, whose "The Viking" was the most ambitious work on the program. Charles Gilbert Spross accompanied, and also appeared in three piano solos, to the evident pleasure of the audience.

The soloists were Marguerite Dunlap, who displayed an excellent contralto, and Frederick Gunster, tenor. His principal numbers were an aria by Halevy and Schubert's "Erlkönig," the latter being sung with great dramatic power. Mr. Gunster's interesting style and attractive voice won for him insistent recalls which compelled an encore. The incidental solos in the choral works were well sung by Mr. Gunster.

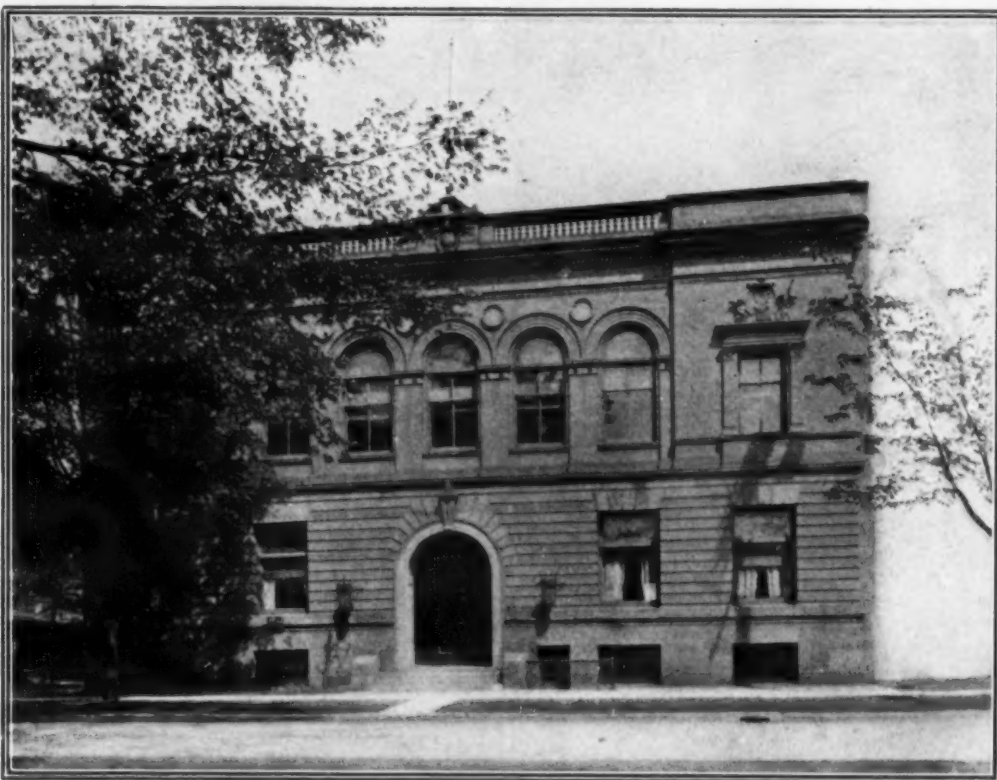
### Paderewski Commends Sherwood's Book

CHICAGO, May 17.—William H. Sherwood, the eminent American pianist, has just received the following tribute for his new book on piano teaching, from I. J. Paderewski: "I read your work with liveliest interest and greatest pleasure. It is one of the most important additions to the pedagogical playing published for years. As an excellent guide for students and solid and reliable advice for teachers, it is bound to become very popular, and the more so as it bears the stamp of a real pianist and accomplished musician and experienced pedagogue." C. E. N.

### Jomelli Remains Here During Summer

Mme. Jeanne Jomelli will remain in America during the Summer, and is being generously booked by her manager, R. E. Johnston, for the principal Summer resorts during the Summer months. Mme. Jomelli has just completed an exceptionally busy season of over seventy concerts, and has appeared with the leading orchestras throughout the country. It is her first season on the concert stage, her American appearances up to this time having been confined to the Metropolitan and Manhattan Opera Houses.

## Where National Federation of Musical Clubs Holds Its Convention Next Week



THE ST. CECILIA CLUBHOUSE IN GRAND RAPIDS, MICH.

### Philharmonic Scholarship Contest

The Women's Philharmonic Society of New York presented its scholarship pupils in recital in Carnegie Hall, studio No. 839, on May 11. These pupils are granted scholarships by the various teaching members of the society, and the scholarship recital is for the purpose of demonstrating the value of the work. The pupils of Miss L. M. Evans—Anna Schirmer, Ida L. Tebbets, Elizabeth K. Patterson and Henrietta S. Seeley—participated. They were assisted by J. Eugene Joyner, pianist, a pupil of Amy Fay. The program was arranged by Emma W. Hodkinson.

At the last business meeting of the society it was shown that the organization was on a most substantial basis, and that the work of the past year had been productive of excellent results. Amy Fay was re-elected president.

### Chicago Musical College to Graduate 338

CHICAGO, May 17.—The forty-third annual commencement of the Chicago Musical College will take place at the Auditorium Theater Tuesday evening, June 15. Besides the presentation of the diamond and gold medals to particular members of the graduating class, a concert of unusual merit will be given, with full orchestral accompaniment. The graduates number a total of 338, including 28 post-graduates, 156 graduates of the various departments of the college and 158 graduates in the teachers' certificate class. During his stay in Europe Dr. F. Ziegfeld will meet Andreas Dippel, administrative director of the Metropolitan Opera of New York, and while in Berlin together the two will confer on matters pertaining to the Chicago Musical College School of Opera. Dr. Ziegfeld will return during July.

### Cincinnati Orchestra Association Elects Officers

CINCINNATI, May 17.—At the last meeting of the stockholders of the Cincinnati Orchestra Association the officers of the board of directors, who directed the affairs of the association in former years, were re-elected. They are as follows: Mrs. C. R. Holmes, president; Mrs. J. Walter Freiberg, vice-president; Mrs. C. B. Wright, second vice-president; Mrs. L. N. Stix, recording secretary; Mrs. Joseph Wilby, corresponding secretary; Mrs. R. A. Koehler, financial secretary; Mrs. F. D. Jamison, treasurer, and the other members of the board are Mrs. Charles P. Taft, Mrs. Frederick Eckstein, Mrs. Marshal Halstead, Miss Krippendorf, Miss Bertha Baur, Mrs. L. F. Phipps, Emma L. Roedter and Mrs. A. H. Chatfield, Miss Baur and Mrs. Chatfield having recently been elected to the board. F. E. E.

### Signor Tirindelli Directs Orchestra

CINCINNATI, May 17.—The String Orchestra of the Cincinnati Conservatory of Music—Clara Baur, directress—appeared in concert on May 14 under the direction of Signor Pier Tirindelli. The program contained Nicolai's overture to "The Merry Wives of Windsor," smaller numbers by Debussy, Tirindelli, Ricordi, Dubois and Brahms, the fourth Vieuxtemps violin concerto and the Rubinstein D Minor Concerto for piano, both with orchestral accompaniment. The solos were excellently performed by Emma Norton, violinist, and Martin Read, Jr., pianist.

The orchestra played the various selections and the accompaniments with a smoothness and finish that was professional in quality and demonstrated the thoroughness of training required in this school.

### Calvary Church Choir Anniversary

The choir of Calvary Baptist Church, a body of 100 voices, E. M. Bowman, conductor, will celebrate its third birthday this month. The choir was organized by Mr. Bowman when he became conductor. The choir holds rehearsals every Saturday evening, and will sing Sunday mornings and evenings until July. Sunday evening, June 27, it will render "Elijah," and rehearsals are now in progress for this oratorio. Professor Bowman calls the young women and men his Cecilian choir. He began the system which he now follows when he was organist of the Peddie Memorial Church, Newark, N. J., and further perfected it when in a similar position at the Baptist Temple, Brooklyn.

### Poughkeepsie Organization Grows

POUGHKEEPSIE, May 17.—The Poughkeepsie Symphony Society gave its twelfth concert on May 10, under the direction of William Lyon Dobbs. This society was organized in November, 1900, with a membership of twelve, the object being to study and perform good music. Concerts have been given annually, and at present two are given each year. The membership now numbers fifty active and fifty-six honorary. The society was organized by the present conductor. The recent concert was attended by a large audience, and the program was well received. The soloist was Annie Louise David, harpist.

### It's Great!

PALO ALTO, CAL., May 13, 1909.  
To the Editor of MUSICAL AMERICA:  
Enclosed find P. O. order for \$4 for my past subscription and the future. No paper or magazine like MUSICAL AMERICA. It is daily bread (by the week) for me. It's great!  
H. ROLAND ROBERTS.

## MOTTL IN BERLIN AT SEASON'S CLOSE

### Lamond, the Scotch Pianist, Wins New Laurels as Beethoven Interpreter

BERLIN, May 10.—To speed the departing season on its way Felix Mottl came up from Munich once more as a "prima donna conductor" and gave a concert with the local Philharmonic Orchestra in the Philharmonie.

This time he chose his program exclusively from the works of Beethoven, his special god. He made the mistake, however, in bringing forward the seldom-played ballet "Die Geschöpfe des Prometheus." The overture is the most familiar part of this music, but the work as a whole is too remote from the essential Beethoven genius to be tolerated by an audience prepared to adapt itself to a characteristic Beethoven mood. The orchestra, moreover, played this ballet music with very evident indifference, in some places very raggedly.

All was forgiven, though, when the Concerto in G Major and the Seventh Symphony were played. In the latter Mottl's reading was highly satisfactory, and there was hearty applause for the Munich visitor at the close. The most desirable results cannot be expected, as a rule, from a visiting conductor and an orchestra who meet perhaps only once in rehearsal before the concert, but on this occasion Mottl and the Philharmonic players showed a better understanding of each other than when he appeared here a few weeks ago.

As the soloist in the beautiful Concerto in G, Frederic Lamond offered a performance that surpassed his previous achievements as a Beethoven interpreter, and when that is said further praise is superfluous. The carping critic may cavil at various characteristics of Lamond's reading of Chopin, but before his Beethoven, and, generally speaking, his Schumann, he stands with uncovered head. The pianist's reception was an eloquent tribute to his standing with the public of the city, where he has made his home for the last seven years.

Of season-end song recitals the most interesting have been those given by Ellen Beck, a Danish soprano from Copenhagen, and Alexander Heinemann, the popular baritone. Fräulein Beck has a voice of wide range and dramatic fiber. She frequently loses her best effects by forcing it and exaggerating a certain masculine quality of tone, but she is, none the less, a singer of uncommon personality.

Heinemann, who sang to his usual large audience, confined his attention principally to songs by Hugo Wolf and Carl Löwe. Both of these singers were accompanied by Erich J. Wolff, who has been coming to the fore in the field whose possibilities have been so illuminatively exploited by Conrad Ansonge played the big Beethoven and the little Beethoven at his last piano recital—in other words, Beethoven and Schubert. His Schubert was, as usual, more satisfactory than his readings of the greater master, but he seemed to give great pleasure in every number to his numerous public.

The only other concert worthy of note was the second recital of Marie Carreras, a pianist of unequal merit, who gives the impression that she would be a very interesting concert-player if she had studied just a little more thoroughly and with keener self-criticism. Her program this time embraced Schubert's "Wanderer" Fantasy, Schumann's "Carnaval," a Chopin group and Liszt's everlasting Twelfth Rhapsody, which should be allowed to die a natural death.

### Final Pianola Recital

The season of recitals at Aeolian Hall ended on Saturday afternoon of last week. Max Heinrich, in his musical settings of "Magdalena; or, The Spanish Duel," and Poe's "Raven," was the entertaining artist.

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## Two Youthful Pianists Who Give Promise of a Brilliant Future

The accompanying portrait shows two charming child pianists, Grace Louise and Paschal Everett Lockhart, who give rare promise of future artistic development. Their repertoire includes compositions of Wagner, Bach, Mozart, Mendelssohn, Czerny, Cramer, Bertini, Clementi, Diabelli, Heller, Gottschalk and Schmidt. Little Grace Louise plays with a delicacy and confidence that is rare in one of her years—she is only twelve—while her technic is quite remarkable. Her brother is only ten years old, but he can play remarkably well. These little pianists are the children of Mr. and Mrs. P. F. Lockhart, of No. 9 East One Hundred and First street, New York, and



Grace Louise and Paschal Everett Lockhart, the Gifted Children of Mr. and Mrs. P. F. Lockhart, of New York

they have been the pupils of their mother, who is a thorough musician. Their musical education will be continued under the best instructors.

### McGill Students Perform in Montreal

MONTREAL, May 17.—The third and last students' concert of the McGill University Conservatorium of Music was held in the Royal Victoria College on May 11, the hall being filled to its capacity. Dr. Harry Crane Perrin, director of the Conservatorium, again displayed his talent as an orchestral conductor. His forces played the Overture "Les deux Journées," by Cheru-

bini, Parry's Suite for String Orchestra, and three dances from "Henry VIII," by German, besides accompanying some of the soloists. The dances were given with crispness, splendid rhythm and vigor, and were heartily applauded. A novelty, at these concerts, was several part songs rendered with accuracy and good shading. Works by Cui, Elgar, Tschaikowsky and Corder comprised this part of the program. The rest of the program was per-

formed by Nellie McNaught, Master Yves Lamontagne (exhibition student), Dr. Guelph Armitage, Gertrude Hood, Katherine Ewing, Minnie Fessenden, Jennie Stanley and Mamie Babin (exhibition student).

Albertine Bilodeau, soprano, gave a song recital at Auditorium Hall last Monday, assisted by Blanche Levi, violinist, Rose Saint Arnaud, pianist, and Andrew Betts, baritone. Miss Bilodeau sang an air from Charpentier's "Louise," three songs by Debussy, Guiller and Hollman, an air from Puccini's "La Bohème" and one from Bizet's "Carmen." Other composers represented were Mozart, Schumann, Handel, Hauser, Chopin, Wieniawski, Bemberg and Hubert Ryan. C. O. L.

### MANAGER BIGELOW OUT WEST

#### Boston Impresario Booking Artists for Next Season's Concerts

BOSTON, May 17.—W. S. Bigelow, Jr., manager of the Adamowski Trio, and a number of other musical organizations, as well as individual artists, is now making an extended Western tour in connection with engagements for next season.

Among the new artists under Mr. Bigelow's management is Mrs. Alice Merritt Cochran, the soprano who made a most favorable impression in Boston recently at the People's Choral Union concert.

A feature of next season's concerts will be some special song pictures and Greek dances to be given by Janet Duff, the English contralto.

Signor Giuseppe Picco, the Italian baritone who has been under Mr. Bigelow's management for several seasons, has been engaged by Director Russell for the opening season of the Boston Opera House. D. L. L.

### PARIS HONORS BEETHOVEN

#### Statue of the Great Composer a Masterpiece of Sculpturing

PARIS, May 15.—Beethoven is to be honored in Paris, a committee being in formation to set up a monument to him which is now completed, and which is the work of the young sculptor, Jose de Charmoy, who is of English nationality, as he was born in Mauritius, though of French descent. The artist first became known to the public a few years ago by his original and powerful statue of the poet Baudelaire.

His Beethoven is a colossal affair. The gigantic figure of the composer, draped in simple folds, is half reclining on a slab of stone, supported by four genii, whose faces wear different expressions. One seems straining in some physical or mental effort, another is suffering, the third is in fear, but the fourth is placid and serene. The face of Beethoven, which was finished after years of study, is full of power and character.

#### Mark Klaw, the Wag

PARIS, May 15.—Mark Klaw, the theatrical manager, was the father of a good laugh on the last voyage eastward of the *Kaiser Wilhelm II*, which brought many members of the Metropolitan Opera Company. On the last night out a concert was arranged, and the program announced that it was to be given by these famous singers.

When the programs had been distributed much merriment was occasioned by the discovery that the Metropolitan soloists were participating by "the kind permission of Oscar Hammerstein." Mr. Klaw had made friends with the ship's printer.

## CARL BUSCH DIRECTS HIS OWN COMPOSITIONS

### Kansas City Composer Successfully Presents "Four Winds" and "The Passing of Arthur"

KANSAS CITY, Mo., May 15.—Two concerts, almost festival-like in their importance, took place on Monday, May 10, under the personal direction and management of Carl Busch. Large audiences were in attendance and completely filled Convention Hall both afternoon and evening.

The musical attractions were the Minneapolis Symphony Orchestra, Emil Oberhoffer, director; the Philharmonic Choral Society, assisted by choruses from Clay Center, Bonner Springs, Fort Scott and Falls City, Neb., Carl Busch, director; Mrs. Carl Busch, pianist; Carlo Fischer, cellist; Arthur Hartmann, violinist; Esther May Plumb, contralto; Garnett Hedge, tenor; Louise Ormsby, soprano, and Richard Czerwonky, violinist.

The principal events of the concerts were the performances of several works by Mr. Busch. The works rendered were the prize cantata, "The Four Winds"; the orchestral prologue, "The Passing of Arthur"; a rhapsody, "Negro Life," and the "Indian Legend," for violin.

The soloists were well received, especially Mrs. Busch, who played the Grieg Concerto, with orchestra, in excellent style. The orchestral numbers, conducted by Mr. Busch and Mr. Oberhoffer, were performed with a finish and technical mastery that marked the organization as one of the first class. M. R. W.

### William Harper Soloist for Sängersfest

APPLETON, Wis., May 17.—Announcement has been made that Dr. William Harper, head of the Lawrence College Conservatory of Music, and a singer of national reputation, will be one of the soloists of the Eastern Wisconsin Sängersfest, which will meet here July 17 and 18. Bessie Marie Mayhem, of Fond du Lac, Wis., soprano, will also sing. M. N. S.

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## MISCHA ELMAN STIRS WESTERN EMOTIONS

Rivals Paderewski in San Francisco—  
The Russian Orchestra Surpasses  
in Incidental Music

SAN FRANCISCO, May 10.—Mischa Elman has stirred the emotional side of the audiences here as no other artist since Paderewski, and never to a greater extent than on Sunday afternoon with the Russian Symphony Orchestra. Modest Altschuler's men moved the house to a high pitch of enthusiasm even before they joined Elman in the D Major Concerto of Tchaikowsky, and Altschuler himself was a hero of the day. The Russians gave a typically national program that included Tchaikowsky's "Marche Slave," Musorgsky's "Sunrise on the Moskva River," the "Mosquito Dance" of Liadow and two Caucasian sketches of Ippolitoff-Ivanow.

Altschuler's orchestra came to the coast as part of Ben Greet's Shakespearean Festival. But, as it happened, it was Ben Greet who was "incidental," and not the music setting. While the acting was pronounced at best only indifferently good, the orchestra won the encomiums of all. This lack of balance had a somewhat depressing effect on the box-office, but not upon Altschuler, who intends to return here with his men next season. If he has not drawn the house that Walter Damrosch would, for instance, he feels that he will not come as a stranger next time, which will help a great deal. New York, he finds, is "tired." So his next tour will cover the less sophisticated Middle West and the Pacific Coast, where the demand for the best music is in excess of the supply.

It is announced that a series of chamber concerts will be given later in the year by a string quartet composed of Grace Freeman, Sally Ehrman and the Misses Pasmore, of the Pasmore Trio. These concerts will be under the same local management as those of the greatest artists, and are sure to be popular. The players, skilled in ensemble work, are already making ready for the coming season.

Laura Ferguson and Phoebe Brutscher made their debuts as pianists during the past week in separate recitals. Their numbers were ambitious, but justified their attainments. Miss Brutscher intends to complete her musical education in Europe.

His pilgrimage to Europe was the occasion of an organ recital by Warren D. Allen, organist of the First Presbyterian Church of Berkeley. H. C. T.

### Original Manuscript Presented

SCHENECTADY, May 13.—The original manuscript of the Union College hymn, "Song to Old Union," has been presented to the college by Helen W. Ludlow, of Hampton Institute, Virginia, sister of the composer of the song, Fitz Hugh Ludlow.



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## FROM AN AMERICAN PIANIST IN EUROPE



The above card of "Greetings to A. F." was received recently by Arthur Farwell, of MUSICAL AMERICA's staff, and bears the autographs of Vincent d'Indy, the famous French composer; Gertrude Auld Thomas, the American singer; Christiane Audray and Katherine Ruth Heyman, the American pianist, who has been making a series of triumphs in the cities of Europe.

### MME. ZEIGLER LECTURES

Opens Her New Studio with Talk on  
"Vocal Freedom"

Anna E. Ziegler celebrated the opening of her new studio in the Metropolitan Opera House Building by an informal reception and talk on "Vocal Freedom" to an audience of attentive and interested hearers on Friday afternoon, May 14. Mme. Ziegler was assisted by Professor Louis Hallett, instructor in body grace and body movements, and several of the pupils of both teachers.

"The fundamental law governing the human voice is self-expression," said Mme. Ziegler. "We do this with the speaking voice. The great majority of us lose the foundation, breath support, early in life through habits of lazy breathing and copying those whom we hear. It is much easier to bring out musical talent on body response to expression through the voice."

After Mme. Ziegler had read her new poem, "When Earth's Last Song Is Sung," a serious parody of Kipling's "L'Envoi," a round table was held at which several of the professional guests discussed the papers of the afternoon.

### Professor Baldwin's Organ Recitals

Professor Samuel A. Baldwin held his usual organ recitals in the College of the City of New York on Sunday and Wednesday afternoons of this week. The former program included Bach's Prelude and Fugue in E Minor; Rubinstein's "Kamennoi Ostrow"; Mendelssohn's Sonata in B Flat Major, op. 65, No. 4; Intermezzo by Alfred Hollins; "Elizabeth's Prayer," from "Tannhäuser," and the overture to the same opera.

Wednesday's selections included William Faulke's Concert Prelude and Fugue; "Communion in G," by Edouard Batiste; Bach's Passacaglia in C Minor; Gasron M. Dethier's Andante Cantabile; Introduction to Third Act and Bridal Chorus from "Lohengrin"; Schubert's "Am Meer," and Elgar's Sonata in G Major, op. 28.

### FOX-BUONAMICI SCHOOL

Summer Session of Successful Boston  
Institution to Open June 14

BOSTON, May 17.—Plans for the Summer session of the Fox-Buonamici School of Pianoforte Playing are progressing favorably, and there is already a large registration of pupils. The session will open June 14. A recital will be given by members of the faculty in Steinert Hall Thursday evening.

After the close of the Summer session Messrs. Fox and Buonamici, the directors of the school, will spend the remainder of the Summer on Cape Cod, where Mr. Buonamici has a Summer home. They are well equipped to enjoy the Summer, having a racing motor boat and an automobile. Both Mr. Fox and Mr. Buonamici will give recitals in Boston during the coming season, and they will spend considerable time this Summer working on their repertoire. The regular session of the school now closing has been most successful in every way. D. L. L.

## BALTIMORE MAY RAISE ITS OPERA GUARANTEE

Russian String Quartet Makes Its Début  
in Recital—Last Exhibition Con-  
cert Takes Place

BALTIMORE, May 17.—Manager Bernhard Ulrich, of the Lyric, is more sanguine than last week of raising the \$100,000 guarantee fund necessary for grand opera in Baltimore next season. So far, about \$41,500 has been guaranteed. Recent contributors were John R. Bland, \$1,000; Charles E. Dohme, \$1,000, and A. R. L. Dohme, \$500. Others have given amounts ranging up to \$1,000, but request their names to be withheld.

The first chamber music concert by the Russian String Quartet was given at Lehman's Hall Wednesday evening, the assisting artist being Lawrence Goodman, pianist. The members of the quartet are: Harry Sokolove, first violin; Jeno Sevely, second violin; Israel Dorman, viola, and Isador Sokoloff, 'cello. The quartet numbers were Mozart's Quartet in D Minor, Tchaikowsky's Andante Contabile and Beethoven's Quartet in B Flat Major. The first concert promises a brilliant future for the young men.

The Baltimore Choral Society, Robert Le Roy Haslup, director, gave its fourth annual concert at Grace Baptist Church Tuesday evening, before a large audience. The chorus sang numbers by Cowen, Benedict, Macirone, Hemmeter and Parker. The soloists were Mrs. George A. Reynolds, Mrs. Charles R. Woods, sopranos; Cora Boblitz, contralto; C. Frank Elmer, tenor; Wiley H. Gelbach, bass.

An exhibition concert was given by the advanced students of the Peabody Conservatory Friday evening before a large audience. The piano concertos played by Marguerite W. Maas, Paul Wells and Lawrence Goodman were especially interesting. They were given with the accompaniment of the students' orchestra, directed by Harold Randolph. Jeno Sevely, violinist, received an ovation. The other participants were: Eugene McD. Bonner, Mabel Thomas, organ; Lala B. Jacobs, piano; Elizabeth Bohnenberg and Matilda Steil, sopranos. W. J. R.

### Mme. Blauvelt's Disciple Entertains

MANCHESTER, N. H., May 12.—Mrs. Essie Lyons Cook, soprano, a disciple of Lillian Blauvelt, was the star entertainer at a concert given last evening in Mechanics' Hall. Her numbers, a Bizet aria and a song by Van Der Stucken, were most heartily enjoyed. The orchestra, under Rudolph Schiller, made a good impression.



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## ILLINOIS MUSIC TEACHERS MEET

Instructors from All Parts of the State Hear Interesting Papers Read and Musical Programs by Eminent Artists

CHICAGO, May 12.—The twenty-first convention of the Illinois Music Teachers' Association, at Decatur, Ill., was the most successful in its history, attracting a large and eminently representative assembly. Happily for the program committee, headed by L. Gaston Gottschalk, everything passed off with remarkable smoothness.

Theodore Militzer, of Chicago, presided over the deliberations of the body in fine fashion and was ably seconded by Franklin L. Stead, vice-president, of Jacksonville, Ill.

The opening program, Tuesday evening, gave a fine sample of the splendid feast to follow. Hon. C. M. Borchers, Mayor of Decatur, delivering an address of welcome. The program was provided by Hedwig Nurnberger, contralto, of Chicago; Hugo Kortschak, violinist, Chicago, and Henriot Levy, the accomplished pianist, of Chicago.

At the Wednesday session Dr. Peter C. Lutkins, dean of the School of Music of Northwestern University, presented an interesting paper on "Music in Its Relation to the University." Immediately following this came a talk in the lighter line that pleased and amused the great audience, by the eminent critic, William L. Hubbard, of the Chicago Tribune, discussing the ever vital question of "The Critic and the Musician." Mr. Hubbard carried this in most agreeable and diversified fashion, and convinced the most exacting musicians that they had really good friends in the commentators of the press. A piano and vocal recital was given by Mrs. Sturko-Ryder. On Wednesday afternoon the program was continued in the Powers Opera House with a paper by Professor Lester Bartlett Jones, of the University of Chicago, discussing "Some Neglected Uses of Music." A piano recital, introducing Paolo Gallico, the eminent Italian pianist of New York City followed.

The final feature of the afternoon was a stereopticon lecture on "Parsifal," by Anne Shaw Faulkner, assisted by Marx Oberndorfer at the piano. Miss Faulkner has given this lecture in various parts of the United States during the past few years, but never had a more enthusiastic and appreciative audience. Wednesday evening Mary Angell, the Chicago pianist, assisted by Mrs. Luella Chilson-Ohrman, soprano, of Chicago, and John B. Miller, the well-known tenor, furnished a program of unusual merit.

Thursday morning, after the regular business session, Maurice Rosenfeld, educator and critic, of Chicago, presented an illustrated paper on "Piano Technique" that was remarked as one of the able contributions of the convention. It was quite a compliment in this association that Mr. Rosenfeld was selected to head the program committee next year. Following this came another paper, entitled "The Singer's Problem," by D. A. Clippinger, the well-known vocal director, of Chicago. A short musical program followed, presented by Margaret Widenha, pianist, and Walter Stafford, both of Jacksonville.

On Thursday afternoon Harold Henry, of Chicago, was accorded the distinction of presenting an entire piano program, which he did with artistic credit to himself. After this matinee the guests of the convention were given an automobile ride in and about the city of Decatur. One of the enjoyable events was a banquet given at the St. Nicholas Hotel on Wednesday evening by Joseph T. Leimert, of Chicago, following a reception given at the James Milliken University. Thursday evening the program was presented by Mrs. Maude F. Bollman,

soprano, of Rockford, and Mr. and Mrs. Herbert Butler, pianist and violinist, of Chicago.

The opening paper of the Friday morning session was presented by Harold Maryott, of Chicago, and was devoted to public school music. This was illustrated by public school pupils under the direction of Mary J. Clark, of Decatur, and was followed by an interesting discussion. An interesting paper indicating great research was presented before the business meeting by Harold A. Loring, of Galesburg, and was devoted to "Native Music of the American Indian." The afternoon session at the First Methodist Church was opened by Professor H. Augustine Smith, dean of the music department of the Chicago Theological Seminary, the title of his paper being "The Children's Choirs in Non-Liturgical Churches." This was followed by an organ recital, in which Arthur Dunham, F. A. G. O., Chicago, presided with great distinction at the key desk, the vocal selections being provided by Mrs. Lucile Stevenson Tewksbury, of Chicago. The concluding concert was provided by William H. Sherwood, the distinguished American pianist, assisted by the Rommeiss-Tewksbury Quartet, which furnished a fitting finale for the most successful session that has ever been held under these distinguished auspices.

C. E. N.

### ANN ARBOR MAY FESTIVAL

Prof. Albert Stanley Directs Sixteenth Series of Concerts

ANN ARBOR, MICH., May 15.—The sixteenth annual May Festival of Ann Arbor added one more to a series of three brilliant and successful occasions. Audiences of a size that taxed University Hall to its utmost were present at all of the concerts. The greatest credit is due to Professor Albert Stanley, head of the musical department of the University of Michigan and director of the Choral Union and Orchestra, for the splendid and continued success of these festivals, which have been made possible through his efforts.

The Theodore Thomas Orchestra, of Chicago, under Mr. Stock, opened the festival in the Wednesday concert with Beethoven's Eighth Symphony. Miss Margaret Keyes, contralto, was soloist for the evening, and made a telling success in arias from "Orpheus" and "Les Huguenots." The Thursday evening concert was given over to Haydn's oratorio, "The Seasons," sung by the Choral Union, with the Thomas Orchestra accompanying. Perceval Allen, soprano; Daniel Beddoe, tenor, and Herbert Witherspoon, bass, were soloists. Professor Stanley conducted with vigor and enthusiasm.

A fine program of Wagnerian music, played by the orchestra, under Mr. Stock, constituted the Friday performance. This was magnificently rendered, and the numbers were chosen with a feeling for contrast and variety. Olive Fremstad was soloist, and was accorded an ovation by the appreciative hearers. At a concert in the afternoon the "Frujal's Love" overture of Mendelssohn was played. Margaret Keyes sang an aria from Bruch's "Odysseus" and Alfred Barthel played a concerto for the oboe.

The festival ended with the Saturday concert, a remarkably brilliant rendition of Berlioz's "Damnation of Faust," by the Choral Union, Thomas Orchestra and Mr. Witherspoon, E. C. Tonnee and Miss Perceval Allen as soloists, Professor Stanley conducting. This was one of the most ef-

fective of the concert series, orchestra, chorus and soloists all being at their best, and the enthusiastic applause of the audience amounted to an ovation. F. C. S.

### SAINT-SAËNS WORK IN WEST

Schmidt Pupil Plays Piano Concerto in Colorado Springs

COLORADO SPRINGS, COL., May 15.—A joint recital by Evalyn Lennox, pianist, a pupil of Wilhelm Schmidt, and Jennie Pinckney, soprano, pupil of Mrs. H. A. Hamilton, served to attract a representative audience to the First M. E. Church last Monday evening. Miss Lennox displayed uncommon musicianship and virility in her playing of the Saint-Saëns G Minor Concerto, the orchestra parts of which were played on a second piano by Mr. Schmidt. Her other numbers included the Chopin Etudes, op. 25, No. 7, and op. 10, No. 5, and the Polonaise in A Flat, op. 53, by the same composer. Miss Pinckney delighted the audience with her fresh young voice, which was heard to advantage in a group of French songs, one German, and in Ronald's cycle, "Four Songs of the Hill."

The recent announcement that Edmund Aloise Jahn, bass, has accepted the position formerly occupied by Julian Walker at the Collegiate Church of New York City, is of interest locally inasmuch as Mr. Jahn was for several years a pupil of H. Howard Brown, the former New York teacher who has taken up his residence in this city.

Mrs. Charles Norton Cox, a pupil of Marie Gashwiler, showed marked pianistic ability in her first public recital here last week. She was ably assisted by Virginia Grey Estill, soprano, who included in her selections three German songs, "Wonne der Wehmuth," "Ach ich sehne mich nach Thraenen," and "Nur wer die Sehnsucht kennt," by Wilhelm Schmidt, the local composer and pianist.

Josephine Trott's student orchestra was the special feature at the annual concert for the benefit of the Deaconess Hospital last Thursday, the andante and minuetto from Haydn's Sixth Symphony and the "Tannhäuser" March being creditably given by these well-trained amateurs.

W. S.

### CHICAGO GIRL OPERA RECRUIT

Helen Allyn, Lyric Soprano, Engaged by Komische Oper in Berlin

BERLIN, May 15.—Helen Allyn, of Chicago, is the latest American who has joined the army of transatlantic invaders on the German operatic stage. She is a beautiful young lyric soprano, who has been engaged to sing the stellar rôles at the Berlin Komische Oper, with Mlle. Labia. Director Gregor heard her render the waltz song from Gounod's "Romeo et Juliette" a few days ago at a matinee given by the pupils of her teacher, Richard Lowe, and engaged her immediately.

There is now hardly an opera house of prominence anywhere in Germany where one or more Americans are not engaged. The total number is believed to be not far from 100. The Kaiser's Opera, in Berlin, heads the list with six.

S. C. Bennett Begins Asbury Park Season

S. C. Bennett, the Carnegie Hall teacher of singing, who will divide his time this Summer between his New York and Asbury Park, N. J., classes, gave his opening concert in the latter city on Tuesday of last week. Three artist pupils gave evidence of his effective instructorship on this occasion. They were Mrs. Walter Hubbard, Viola Bimberg, who has a phenomenal vocal range and much temperament, and Charles Delmont, basso of the Washington Heights M. E. Church, and an oratorio singer of experience. Mr. Bennett has been receiving glowing accounts from Vienna regarding the artistic progress of his pupil Vernon Stiles, who is the leading tenor at the Royal Opera in that city.

Cecil Fanning in Nashville

NASHVILLE, May 17.—Cecil Fanning, the American baritone, accompanied by H. B. Turpin, gave a recital recently for the benefit of the organ fund of Vanderbilt University. Mr. Fanning's pliant and sympathetic voice and his exceptional interpretative ability, won for him a reception that amounted to an ovation. The explanatory remarks of Mr. Turpin added materially to the interest of the recital. There was a large audience in attendance.

Susan Metcalfe, the American soprano, has been singing in Holland. She will shortly give her third London recital.

## BRILLIANT OPENING OF POPULAR OPERA

Organization Under Gustav Hinrichs Begins Bronx Season in "Il Trovatore"

Gustav Hinrichs, master of the Manhattan Opera School, was the means of making musical history in the Bronx last Monday evening, when he inaugurated a season of grand opera at the Metropolitan Theater. Judging by the audience, which stood three deep behind the orchestra, in which, as well as in the balcony and gallery, every seat was occupied, he did not cross the Rubicon—or rather the Harlem—in vain.

"Il Trovatore," the grand old operatic war horse, was the medium for the vocal art of a company of singers of which Mr. Hinrichs, experienced and able conductor that he is, was not ashamed by association.

A histrionic singer of real value was Katherine Fleming, erstwhile of the Metropolitan. Her mezzo-soprano was of sufficient warmth, and her *Azucena* was an impressive figure.

Lina Bartozzi, late of the Abramson company, was an eminently satisfactory *Leonora*, despite a tendency to stray from the key. Her voice is a powerful organ, and she navigated the high C's as though her life had been spent before the artistic mast.

Domenico Ferrari was a romantic and capable *Manrico*. Throughout the opera he steadily continued to do full justice to the rôle of the troubador. Noticeable was the simplicity of his acting and discretion of his singing, which was a welcome substitute for the aggressive robustness which frequently mars the part.

Angelo Archangeli, another recruit from the Abramson forces, was a distinguished figure as the *Count di Luna*. Herbert Watrous, who has had small opportunity to show his generous figure on the metropolitan stage, where he was engaged last year, made the part of *Fernando* a living figure of vocal merit.

The applause was generous. A big Little Italy vented its native impetuosity by many volleys of *bravos*.

In the course of the four weeks' season the following operas will be given. "La Traviata," "Faust," "Cavalleria Rusticana," "Pagliacci," "Aida," "Lucia," "Carmen" and "Rigoletto."

### Two Song Recitals in Providence

PROVIDENCE, R. I., May 17.—Anna Ellis Dexter, soprano, gave a song recital in Churchill House on Wednesday morning. Mrs. Dexter has sung here several times this season, and has won much admiration for her work. Her program included an aria by Mozart, folk songs, many modern songs, "Nymphs and Fauns," by Bemberg, to which Daisy Brooks played the violin obbligato. Helen Tyler Grant contributed several good cello numbers. Eleanor Sproat Beal accompanied.

Thursday morning, in the same place, Mme. Avis Bliven Charbonnel introduced Mrs. Robert T. Lister, soprano, of Boston, who sang with a beautiful and well-trained voice an excellent program of songs. Beginning with an aria from "Aida" she followed with some twelve or fourteen songs, including old French, English and Italian compositions, Liszt's "Lorelei," some modern works by Foote, Nevin and Rogers, ending a delightful program with the "Prayer" from "Tosca." Mme. Charbonnel's accompanying, as usual, left nothing to be desired. F. H. M.

Helena Bingham as Composer and Singer

CHICAGO, May 17.—Helena Bingham, the composer, gave an interesting program of her own songs on Saturday evening, May 15, at the Lake Forest Fortnightly Club. Miss Bingham writes the music to her own verses, and her songs are of a singable and popular nature. This recital immediately followed her concert with George Nelson Holt in Cable Hall, where her works were received by all the critics here very favorably. On Decoration Day "Freedom's Empire," the patriotic chorus, will be given by 175 voices, under the direction of Robert Boice Carson, at Valley City, N. D. This work was given here with great success several times on patriotic occasions. R. D.

The excellent photograph of Geraldine Farrar, taken at a circus performance in Chicago, and published in last week's issue of MUSICAL AMERICA, should have been credited to L. L. Atwell, who has gone into business in Chicago under the firm name of Atwell & Burke, at No. 178 Madison street.

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## SUMMER MUSIC FOR CHICAGO'S BIG PARK

**Emanuel's New Orchestra to Open the Season—News of the Local Musicians**

CHICAGO, May 17.—The Philharmonic Orchestral Society, under the direction of Chev. N. B. Emanuel, will open the season at Ravinia Park on June 19. The orchestra will play at Ravinia for two weeks and will be followed by the Thomas Orchestra under the direction of Frederick Stock.

George Damerel, the *Prince Danilo* in "The Merry Widow," received his early training at the Chicago Musical College under the tutelage of the late William Castle.

Pupils of the piano and vocal departments of the Chicago Conservatory gave an interesting recital at Cable Hall this evening. Gertrude Stafford, C. A. Hoglander, Ruth Wydman, Louise Burson and Mary C. Tucker were the piano soloists and Gertrude Masterson, who sang particularly well "Summer Rain," by Schneider, Helen Lisson and G. Adolph Slunneson were the vocal soloists.

Edwin Schneider, the composer; Chris Anderson, baritone; Edith Bowyer Whiffen, pianist; Henry Martin Best, baritone, and Viola Cole, pianist, are among the Chicago musicians who will spend the Summer months in Europe. Blanche Adler, of the Chicago Musical College faculty, leaves for Paris in June, where she will hereafter reside.

The Sherwood Music School gave a faculty and pupils' recital at Assembly Hall, Fine Arts Building, this evening. The program, which included twenty-seven numbers, introduced the Concert Etudes by Emil Sauer, this being the first presentation in Chicago. Pupils of the piano and vocal department were heard to good advantage and the concert was heartily approved by a large musical audience.

At the Bush Temple Recital Hall, Hildreth Hanson, a pupil of William Willett, Marie Cockrell and Lulu Matheson, pupils of Julie Rive-King, were heard last Saturday in a piano and song recital, which reflected credit upon their instructors.

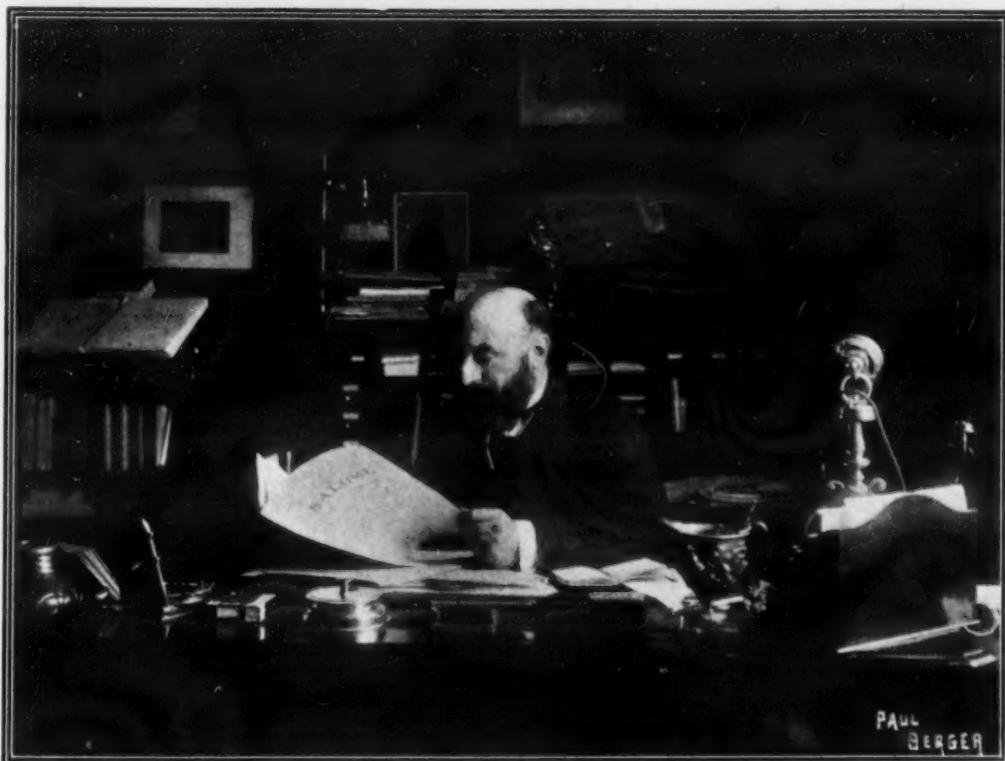
Heniot Levy, the distinguished pianist, played at Macomb, Ill., on May 10, in a concert given for the May festival and, as is usual with this artist, he scored a distinct success.

George Nelson Holt, the popular baritone, will be heard at the Aurora May festival on Thursday, May 27, in "Mors et Vita," by Gounod.

James G. MacDermid, the composer of "Charity" and many other songs that are being used constantly in the churches and on various concert programs, has lately written five scriptural songs which such prominent local singers at David Grosch, Holmes Cowper and George Nelson Holt are singing.

The Joseph F. Sheehan Grand Opera Company will open in Milwaukee on May 30 for one week and then will go to Winnipeg, Canada, for an eight-weeks' season, opening June 14.

A complimentary piano recital was given Friday evening, May 14, by Mrs. Effie Alinson Hepler, a pupil of Emil Liebling.



GABRIEL ASTRUC

**Distinguished Parisian Impresario, Who Is Helping Gatti-Casazza and Andreas Dippel to Secure the Best French Singers for the Metropolitan Opera House**

Mrs. Hepler included in her program an original composition entitled "Priscilla Valse." Cameron Stewart, tenor, was the assisting artist and Mrs. M. T. Ivors, accompanist. Mr. Liebling was at the second piano.

The last Students' Recital given by the Cosmopolitan School of Music and Dramatic Art on Wednesday evening, May 12, at Cable Hall, proved an interesting finale to a series of programs that have been given by that institution. Helen Broeniman, pianist, and Mable Bond at the second piano, both pupils of Harold Henry, were heard to good advantage in Schumann's Concerto in A Minor, in Chopin's Nocturne, op. 32, No. 1; Valse in E Minor, op. posthumous; Scherzo, op. 31; in Moszkowski's "The Jugglers" and Grieg's Concerto in A Minor was the last offering. The recitals of this school have been well attended and the programs offered have always been attractive.

Hanna Butler, the talented singer and instructor of the Cosmopolitan School of Music and Dramatic Art, sang last Sunday at the Germania Club, and will be heard on Friday night at the Lake Forest College.

The American Conservatory Students' Orchestra gave its second concert of the season Tuesday evening, May 11, at Kimball Recital Hall, under the direction of Herbert Butler. The performance of the various numbers were of unusual excellence. A special mention should be made of Ruth Ray, eleven years old, whose violin playing was noteworthy.

Saturday afternoon, May 8, sixteen advanced pupils of the violin department of the American Conservatory gave a violin recital in Kimball Hall. The last of the eight post-graduate piano recitals of this conservatory took place Wednesday, May 18. The annual examinations began Thursday, May 13, and will continue to June 1.

Oscar J. Deis, who has just returned from Berlin, Germany, has been engaged by the Gottschalk Lyric School, in Kimball

Hall, and will instruct classes for the Summer course in piano.

Eric De Lamtre, formerly musical critic of the *Record-Herald*, has been engaged to teach harmony and organ at the Chicago Musical College, and Maurice J. Goldblatt has been engaged to teach violin at the same institution.

Sibyl Sammis MacDermid sang on Friday afternoon, May 14, at the Lake View Musical Club. She was heard in a group of songs from the pen of her husband, James MacDermid, among them "Charity" and "Your Kiss," by Thompson, this song being dedicated to Mrs. MacDermid; also "His Lullaby," by Carrie Jacobs Bond.

The Walter Spry Piano School announces a Summer school normal course for teachers, to begin June 21. The instruction will be by private lessons, and include courses in fundamental training (Faeltzen system) and teaching material.

Grace Kennicott, Mae Welch, Arthur Mertz and Adolph Engstrom, pupils of Mrs. W. S. Bracken, and Ruth Klauber, a pupil of Victor Heinze, of the faculty of the Cosmopolitan School of Music and Dramatic Art, gave "The Golden Threshold" with excellent effect on May 14 in the Recital Hall, Auditorium Building. Miss Kennicott has a soprano voice of good range and quality, and sang her part effectively. Mrs. Charles Orchard furnished the accompaniments.

Advanced pupils of the Columbia School of Music and Dramatic Art will give a recital on Tuesday evening, May 18. Margaret D. Clarke, Hazel McClasky, Julia Blish and John Bramhall will appear.

R. D.

### Mme. De Moss Wins Favor in Pittsburg

Mme. Mary Hissem de Moss made a deep impression, on May 6, in Pittsburg, where she sang with the Apollo Club. "A generous share of the program," says the *Pittsburg Post*, "was given to Mme. de Moss, who established herself in the favor of her listeners from the first. She sang her various numbers with intelligence, a clear enunciation and a fresh, clear voice. Her work was admirably done." Mme. de Moss will continue next season under London Charlton's direction.

### Edwin Evans to Sing Elgar Work

Edwin Evans, the New York tenor, has just been engaged by the Dr. Mason Glee Society, of Wilkes-Barre, Pa., to sing the part of the *Saviour* in their forthcoming rendition of Edward Elgar's "Light of Life." Mr. Evans recently appeared in Cleveland, O., in Massenet's "Eve," impressing the audience with his surety and the artistic singing of his part.

### Cannot Find Conried's Will

The family of Heinrich Conried have been unable to find the will which he is supposed to have drawn up shortly before his departure for the Austrian Tyrol. As a result letters of administration will be applied for on behalf of the widow. Mrs. Conried will continue to prosecute the suit for \$90,000 against the Metropolitan Opera Company begun by Mr. Conried.

### Myrtle Elvyn's Success in the Far West

CHICAGO, May 17.—Reports received from the Far West indicate that Myrtle Elvyn, the brilliant Chicago pianist, is meeting with remarkable success throughout her tour as soloist with the Chicago Symphony Orchestra.

## LEO SLEZAK TO SING AT METROPOLITAN

**Tenor of Vienna Opera Engaged—Big Dragnet for Artists—A Wave of Opera**

PARIS, May 17.—Leo Slezak, the noted tenor of the Vienna Opera, to-day signed a contract for his appearance at the Metropolitan Opera House next season. Messrs. Gatti-Casazza and Andreas Dippel are very enthusiastic over his acquisition. They call him the second Tamagno, and say that he has acquired a very high reputation in Vienna and Budapest, where he has been singing for the last nine years.

Slezak will make his first appearance in Western Europe at Covent Garden next month, singing in the rôle of *Otello*.

He has been the pride of the Vienna Opera, and has sung all the leading Wagnerian rôles there. During the past Winter he has been in Paris studying the Italian repertoire with Jean de Reszke. It is expected that he will sing only the German rôles in New York.

The two directors of the Metropolitan have been casting their nets everywhere for the prizes of the vocal deep. In their behalf Emile Ledner has herded a number of the German singers in Vienna and Berlin, while Gabriel Astruc has done the same in France. Mr. Gatti-Casazza will select the Italian singers and Mr. Dippel the German artists, while both will judge those offered by the French agent.

Mr. Dippel is enthusiastic over the outlook for next season.

He said: "It is an unquestionable fact that a wave of grand opera is sweeping over the United States. In recognition of this we plan to give twenty performances of opera in Baltimore, where last year we gave but four."

"Cleveland has offered us a guarantee for a week, and Pittsburg, St. Louis, Milwaukee, St. Paul and Minneapolis are all applicants for time. In Cincinnati efforts are being made to persuade Mrs. Taft to convert the Music Festival Hall into an opera house."

### Peabody Diplomas Awarded

BALTIMORE, May 17.—Director Harold Randolph, of the Peabody Conservatory, has announced the winners of diplomas and teachers' certificates during the past year. These will be conferred upon the winners at the final exhibition concert this Friday evening. Diplomas: Paul Wells, piano; Elsie R. Miller, organ; C. Bertram Peacock, voice. Teachers' certificates: Mary K. Hutchins, Anna D. C. Krieger, Marie McCourt, Nettie Ginsberg, piano; Nellie Greenawalt, Eugene McD. Bonner, Mrs. Blanche M. Sencendiver, Kate N. Blanchard, Mrs. Ulyssia K. Swindell, organ; Adolf H. Ahrens, voice. Diploma recitals will be given by Paul Wells, May 24; Elsie R. Miller, May 25, and C. Bertram Peacock, May 27. Eli Kahn will give a violin recital May 26, marking the completion of his three-year scholarship.

W. J. R.

### Mme. Langendorff Sails for Europe

Mme. Frieda Langendorff, the mezzo-soprano, sailed for Europe Tuesday, on the *Kronprinzessin Cecelie*. Her American concert season, which was under the management of R. E. Johnston, included over fifty engagements, and took her to the Pacific Coast. She was one of the principal soloists with the Dresden Philharmonic Orchestra on its Spring tour.

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Mme. Jeanne Jomelli appeared in a concert at Camden, N. J., on May 18.

Albert Spalding, the violinist, will give several concerts during the Summer, including those at Ocean Grove and Bar Harbor.

The Tonkünstler Society gave its last musical of the season on Tuesday evening at Assembly Hall, No. 109 East Twenty-second street.

George Rogovoy, cellist, gave a concert at the People's Theater, No. 201 Bowery, last Sunday evening. Moses Miriski, a boy soprano, sang.

Ysaye and Mme. Carreno will give two concerts in this city next season, two in Boston and one in Chicago. Each artist later will make an individual tour.

Mrs. Wilbur Thoburn Mills, assisted by Fred E. Wittich, bass, dedicated the organ of the Gift Street M. E. Church, Columbus, O., on Friday evening, May 14.

Mrs. Jacob Shawan, organist of the First Methodist Church, Columbus, O., presented her pupil, Jessie Pontious, in recital on May 15. The program contained several of the larger compositions for organ.

Genevieve Bisbee gave a "Children's Recital" of her pupils to demonstrate her work in the Dunning system of teaching music to the musically undeveloped mind, at the Hotel Plaza, New York, Friday afternoon, May 14.

Dr. Louis Sturm, a prominent musician of Milwaukee, and director of the Milwaukee Liederkranz, has resigned his position as director and will be succeeded by H. Zeiss, director of the Milwaukee Musical Society.

Another musical educational institution has come out of the horizon. David C. Taylor, author of "The Psychology of Singing," announces "The Taylor Vocal Institute," with office and studio at No. 432 Fifth avenue, New York.

Charlotte E. Mason gave a talk on principles and methods of music teaching, entitled "From Keyboard to Staff," with illustrations by her pupils and associate teachers, at the Pouch Gallery, Brooklyn, Saturday afternoon, May 15.

Effie Bethel, Jessie Taylor, Islay Macdonald and Loulie Potter, piano pupils of William Fairchild Sherman, of the American Institute of Applied Music, New York, appeared in recital at the school on the afternoon of May 15.

Ruth Hartman, Norma Ziegler, Bessie Dicks, Ernestine Wirthwein, Esther Bigger, Eura Case, Zoe Fogg and Clara Kaiser, piano pupils of Emma Ebeling, of Columbus, O., appeared in recital on May 18. They were assisted by Alice Speaks, contralto.

The Atlanta, Ga., Festival was a financial success in every way, and a surplus of \$12,000 has been left in the treasury. This will be used to get next year's concerts well under way, and will also form the basis of a fund with which it is proposed to install an immense organ in the new auditorium.

Arthur Whiting gave his second lecture on clavichord and pianoforte music in this year's series at the Academy of Music, Brooklyn, under the auspices of the Brooklyn Institute, Tuesday evening, May 11. The works of Bach, Debussy and Schumann were drawn upon for illustrations.

The past year of the Milwaukee Musical Society has been a most prosperous one, and the society now has a fund of \$40,000, and is the wealthiest musical society in Milwaukee. There are 418 passive members and 125 members of the ladies' chorus.

The graduating recital of Jewel Francis Jackson, of the vocal department, and Vio-

let Patterson, of the piano department, of the Muskingum College Conservatory of Music, New Concord, O., of which Charles S. Wengerd is director, took place recently. Anna Vernon and Ella Dewey, of the undergraduate department, assisted.

A recital was given at the Peabody Conservatory, Baltimore, last Monday by pupils of Ernest Hutcheson, Pietro Minetti and J. C. Van Hulsteyn. The participants were Violet Evans, Gertrude O'Reardon, Harriet Barker, Lois Keeler, Rhea Plaenker, Jeannette Kahn, Marie Hansen, Jenö Sevely, Carline Hirsh and Elizabeth Winston.

Several Milwaukee artists participated in a concert recently given at Port Washington, Wis., by the Port Washington Singing Society. Charles J. Orth, pianist and composer; Jacob Reuter, violinist; Anthony Olinger, baritone, and Frances Gilson Drakes, soprano, all of Milwaukee, were the principal soloists.

Katharine Johnson gave a recital of "A Midsummer Night's Dream," with the Mendelssohn incidental music, played by Ludmiller Vojacek, pianist, at the Rip Van Winkle rooms, New York, Friday afternoon, May 14. Shakespeare was followed by a group of English and American songs sung by Claude Warford, tenor.

Gertrude Karl, who possesses a contralto voice of excellent quality, assisted in the musical program given to celebrate the ninetieth anniversary of the Order of Odd Fellows in Newark, N. J., on April 26. She received much applause for her singing of an aria from "Samson and Dalilah" and "Der Doppelgänger" and "Erkönig," by Schubert.

Inez Winders, mezzo-soprano, assisted by Bertha Elizabeth Stevens, pianist, both of the faculty of Denison University Conservatory of Music, Granville, O., appeared in recital on the evening of May 12. The program contained vocal numbers by Schubert, Woodforde-Finden, Goetz, Foote, Ware and White, and three piano compositions by Sjögren.

J. Henry Weinreich, director of the European Conservatory of Music, appeared in a musicale at his home, in Baltimore, Thursday evening. The program included piano numbers by Beethoven, Chopin, Shumann, Schubert, Wagner, Rubinstein, Purcell, Verdi, Hugo and Liszt. He was assisted by Sophia Ahrendt and William Chenoweth.

The Western High School Glee Club, of Baltimore, gave an interesting musicale last week. The program, which consisted of fourteen numbers, was sung by a chorus of sixty-five young ladies, who were trained by Henrietta Baker, superintendent of music in the public schools. Solos were sung by Sara Brockenbrough, Adele Strobbridge and Miss Goodwin.

William Middleschulte, well known organist of Chicago, has been secured as organist for the concert of the Catholic Choral Club, of Milwaukee, to be given at the Pabst Theater on May 25. Several of Milwaukee's leading soloists will take part in the event, including Genevieve Mullen, soprano; Katherine Clark, contralto; Harry Meurer, tenor, and Anthony Olinger, baritone.

An operetta entitled "The Japanese Girl" was delightfully presented by the Saturday Night Chorus Class at the Belvedere, Baltimore, Md., Friday evening. The class is composed of young girls who have met during the Winter at the home of Mrs. Isaac H. Dixon, No. 823 Park avenue. Virginia C. Blackhead, of the Peabody Conservatory staff, was the accompanist. The class is directed by Lavalette Davidson.

The piano pupils of F. Marion Ralston, of the Rockford, Ill., College music department, appeared in recital on Friday evening, May 7. They were assisted by Hazel Smith and Mary Anderson, pupils of the vocal department. The piano pupils who participated were Mary Louise Chesire, Louise Green, Gladys Palmeter, Doris Ful-

ler, Loretta Cunningham, Ruth Redin, Winifred Fox, Grace Curtis, Ethel Geer, Helen Bartholomew and Annette Snell.

Nathalie Thayer, Lucy Baar, Armand Heymann, Sophie Greenstein and Catherine L. Bailey, pupils in singing of Elsie Ray Eddy, and Janet Campbell, Dorothy and Elsie Cohn, Bertha Keit and Mrs. Losee, of Catherine M. Bateman's piano classes, gave a musicale at Miss Eddy's studio, No. 272 Clifton place, Brooklyn, last week. Miss Eddy is one of the advanced students of Anna E. Ziegler, whose headquarters are in the Metropolitan Opera House Building, New York.

Mr. and Mrs. Howard Brockway, of Baltimore, will live during the coming year at the country home of Mr. Brockway's brother, at Auburn, N. Y. Mr. Brockway will devote his entire time for the next eighteen months to composing. His resignation from the Peabody Conservatory, already announced in MUSICAL AMERICA, was for this purpose. Mrs. Brockway holds a Peabody teacher's certificate in violin, and has been teaching this season in the preparatory department.

Elinor Harman, a most promising young soprano, proved the delectation of the pupils' concert in Musical Fund Hall, Philadelphia, on the evening of May 18, given by the students of Miss M. A. Groff's School of Vocal Music. Dressed as Elsa, in "Lohengrin," her clear, strong soprano, pregnant with interpretative art and exquisite execution, substantiated her teacher's prognostication of a highly successful career on the operatic stage. Miss Harman's beauty will prove an aid in the latter event.

A students' concert took place Friday evening at the music school of Elizabeth G. Brown, No. 910 North Calvert street, Baltimore. The piano pupils participating were Mrs. Alexander Preston, Mrs. Clarence M. Griffin, Anna Abbott, Helen Shriver, Natalie Merceret, Marie Lyon, Frances Brooks, Margaret Meyer, Max Russell, Nina Bryan, Louise Bowly, Oliver C. Zell and W. Garrett-Chisolm. The selections included numbers from Chopin, Chaminade, Heller, Schumann, Nollé and Bachmann.

A students' recital was given at Salisbury, Md., Wednesday evening by the Salisbury pupils of Richard B. Meyer, of Baltimore. The participants were Isabella Spring, Mary Brewington, Isabella Bratemarkle, Wilsie Adkins, Vera Weisbach, pianists; Mary De M. Edwards, Claude C. Dorman, Ruth Price, Harriett Manning, singers; Mr. Meyer played his own compositions, "Berceuse" and "Valse de Concert." Arthur Conradi, violinist, of Baltimore, played selections by Raff, Chopin, Dvórák and Wieniawski.

Miss Aagot Julsrud, coloratura soprano, who has a voice which includes high E flat in its compass, gave a recital at the New Casino Hall, Kansas City, Mo., on May 6. Miss Julsrud, who is a pupil of Paolo La Villa, the Italian voice teacher, sang an aria from Verdi's "Traviata," the Proch Theme and Variations and songs by Salter, Grieg, Mendelssohn and Lehmann. She was assisted by Mme. Francois Boucher, pianist; Frederick W. Wallis, baritone, and Francois Boucher, violinist. Mr. La Villa played the accompaniments.

Following the election of officers of the Brooklyn Chorus, on Wednesday evening, May 12, its director, Robert G. Weigester, was presented by his "charge" with a solid gold watch fob set with three diamonds, in token of appreciation of his labors in its

behalf. The officers elected were: President, Alfred D. Thompson; vice-president, Harry Turner; secretary, Ernest W. Rogers; treasurer, Charles M. Losee; financial secretary, Harry Frazer; Robert G. Weigester, director; Marguerite Urban, librarian, and Gertrude Belle Cobb, accompanist.

With the presentation of Mendelssohn's "Elijah," a successful May Festival was ended in Beloit, Wis. The affair, which was under the supervision of Prof. A. B. Tyler, head of the Beloit College School of Music, was participated in by all of the leading musical organizations of Beloit. The Beloit College Glee Club, the college orchestra and the Treble Clef, all took an active part, and received enthusiastic applause. Leading soloists were Mrs. Lucille S. Tewksbury, soprano; Jessie F. W. Johnson, contralto; John B. Miller, tenor, and Marion Green, bass.

A pupils' recital of an unusually high order was given by the pupils of Mrs. Ernst Fischer in the Conrad Building, Providence, R. I., on Thursday evening, May 6. A large audience enjoyed and applauded the program, which was played by the following pupils: Melba Vivada, Helen Crecelius, Eugene Hanson, Francis Calder, Lillian Marcus, Theodore Barber, Clara Schmidt, Irene Marcus, Mrs. May Conway, Elizabeth Abrams, Mrs. Harry Briggs, Mildred Salisbury, Mrs. Frederick A. Simmons, Mrs. Harry Hathaway, Mollie Storms, Gertrude Joseffy, Orra Dodge and Bertha Connell.

The first annual production of Handel's "Messiah" was given on Tuesday evening of last week by the Institutional Church Choral Society of Kansas City, Mo. The production was under the direction of Laura V. Lull, who is head of the music department of the church. The accompanying orchestra was under the direction of Frederick Curth. The soloists were Mildred Langworthy and Alice Bradley, sopranos; Esther Darnall, contralto; Paul C. Baltz, tenor, and Joseph C. Farrell, bass. Bernice Springer and Franklyn Fisk, organists, and Bessie Hauser, pianist, assisted.

For the purpose of determining the supremacy among Wisconsin college glee clubs, it has been suggested by Dr. William Harper, head of the Lawrence College Conservatory of Music, that a State glee club tournament be held at Appleton next year, to be participated in by clubs from all of the colleges of the State. Rules similar to those governing the annual Männerchor festivals held in Wisconsin will prevail, and competent judges will be secured. Dr. Harper has already suggested the plan to the management of several of the college clubs, and has met with much encouragement.

A unique feature of the program to be played at Jean Auguste Parre's fifth annual pupils' violin recital on Monday evening, May 24, at the Zenobia Theater, Toledo, O., will be the playing of F. Thome's "Romance San Paroles," by twenty-eight violins in unison. The pupils who will take part are Lusile Pilliod, Joseph Baum, Charlotte Wenzel, Miss J. MacGregor, Bessie Allen, Clyde Hook, Elsa Folk, Gladys Hill, Amy Turner, Goldie Mede, Minnie Mitchell, Mary Pfister, Louisa Hartman, Lilian Hoffstadt, Marguerite Walder, Anna Nelson, Reed Campbell, George Baum, William Rock, Frank Rogge, Paul Vunck, Gordon Turnbull, Edward Piper, Daniel Fenning, Olley Lauber, Alexander Moss, Louis Le Blanc, Robert Zenville, Howard Plummer. Louise Scheuermann will be at the piano.

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## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

**Beddoe, Daniel**—New York, Sängerfest, June 19, 20, 21, 22.  
**Benedict, Pearl**—New Brunswick, N. J., May 27.  
**Bispham, David**—Valley City, N. D., May 24.  
**Fargo, N. D.**, May 25; Evanston, Ill., June 4.  
**Bland, John**—Baltimore, Md., May 25; Flemington, N. J., June 3.  
**Bohlmann, Theodor**—Antioch College, Ohio, June 16.  
**Bowen, Frances Hewitt**—New York, May 26.  
**Cartwright, Earl**—Malden, Mass., May 25.  
**Davis, Jessie**—Boston, May 29.  
**Elwyn, Myrtle**—Austin, Tex., May 22; Dallas, Tex., May 23; Fort Worth, Tex., May 24; Paris, Tex., May 25; Tarkio, Mo., May 29.  
**Gunster, Frederick**—Paterson, May 23; Ridge-wood, N. J., May 28.  
**Hellstrom, Mme. Anna**—New York, Carnegie Hall, June 13.  
**Hinkle, Florence**—Raleigh, N. C., May 22; Florence, S. C., May 24 and 25; Wilmington, S. C., May 26 and 27; Norfolk, Va., May 28 and 29; Richmond, Va., May 31 to June 6; Columbus, Ohio, June 25 and 26.  
**Hudson, Caroline**—New Brunswick, N. J., May 27; Wooster, Ohio, June 15.  
**James, Cecil**—Reading, Pa., May 25; Flatbush, N. Y., May 26; New Brunswick, N. J., May 27; Richmond, Va., June 3, 4 and 5.  
**Kahler, Grace Clark**—Portland, Ore., May 22; Tacoma, Wash., May 24 and 25.  
**Keyes, Margaret**—Mount Vernon, Ia., May 22; Moline, Ill., May 24 and 25; Kalamazoo, Mich., May 26; Grand Rapids, Mich., May 27 and 28; Fort Wayne, Ind., May 29; La Porte, Ind., June 2; Evanston, Ill., June 3, 4 and 5.  
**Miller, Christine**—New Castle, Pa., May 28; Wooster, Ohio, June 15; Pittsburgh, Pa., June 18.  
**Ormsby, Frank**—Brooklyn, N. Y., May 25; Wilkes-Barre, Pa., May 31.  
**Schenke, Joseph**—Ada, Ohio, June 1; Antioch College, Ohio, June 18, 19 and 20.  
**Strong, Edward**—Raleigh, N. C., May 22; Florence, S. C., May 24 and 25; Wilmington, N. C., May 26 and 27; Norfolk, Va., May 28 and 29; Richmond, Va., May 31 to June 6.  
**Swickard, Josephine**—New York City, May 22; Detroit, Mich., June 1; Lima, Ohio, June 8 and 9; Lafayette, Ind., June 30.

**Wells, John Barnes**—New York City, May 24; Port Jervis, N. Y., June 1; Atlantic City, N. J., June 10; Cornell, N. Y., June 14.  
**Werrenrath, Reinald**—Mount Vernon, La., May 22; Moline, Ill., May 24 and 25; Kalamazoo, Mich., May 26; Grand Rapids, Mich., May 27 and 28; Fort Wayne, Ind., May 29; Marion, Ind., May 31 and June 1; La Porte, June 2; Evanston, Ill., June 3, 4 and 5.  
**Young, John**—Staten Island, N. Y., May 25; Poughkeepsie, N. Y., June 2; Johnston, N. Y., June 3; Williamstown, Mass., June 4.

## Orchestras, Quartets, Choruses, Etc.

**Chicago Orchestra**—Mount Vernon, Ia., May 22; Moline, Ill., May 24 and 25; Kalamazoo, Mich., May 26; Grand Rapids, Mich., May 27 and 28; Fort Wayne, Ind., May 29; Marion, Ind., May 31 and June 1; La Porte, Ind., June 2; Evanston, Ill., June 3, 4 and 5.  
**Pittsburg Festival Orchestra**—Raleigh, N. C., May 22; Florence, S. C., May 24 and 25; Wilmington, N. C., May 26 and 27; Norfolk, Va., May 28 and 29; Richmond, Va., May 31 to June 6.



## Thomas H. Brand

MADISON, WIS., May 17.—Thomas H. Brand, well-known musician and founder of the Brand Conservatory of Music, died recently at his home, at the age of seventy-two years. Mr. Brand was born in New York, and came to Madison about forty-five years ago. For many years he was connected with the University of Wisconsin as a teacher of French, political economy, elocution and, later, of music. Among his pupils in the elocution courses were United States Senator Robert M. La Follette and former United States Senator John C. Spooner. A widow and three children survive. A daughter, Bessie G. Brand, is secretary of the school of music at the University of Wisconsin.

M. N. S.

## Prof. Julius Hey

The teacher of Andreas Dippel and Milka Ternina, Professor Julius Hey, died on Friday of last week in Munich. He was seventy-six years old, and had been for many years of his life an intimate friend of Richard Wagner. He was successful as a teacher of Wagnerian singing, but was never opposed to the better principles of *bel canto* as a means of interpretation. Professor Hey assisted Wagner in his preparation of "Tristan und Isolde" for its first production in Munich, and was also with

WANDERJAHRE OF  
A REVOLUTIONIST

(Continued from page 19.)

to be that it was based not upon unconquerable and unceasing determination and effort, which alone could have brought it through, but upon the rather vague hopes of assistance from certain wealthy persons, which animated one of its founders. The wealthy persons, inspired by a too great proximity to the conduct of Metropolitan affairs, and by a lack of the deeper knowledge of American musical needs, regarded the importation of an expensive foreign conductor as a first requisite. They did not, be it understood, promise to import one. This proposition, unquestionably a *faux pas* in an enterprise distinctly American, led to the resignation of the founder in question, and to the death of even those vague hopes of assistance which had been cherished. Thus the New Music Society of America passed into history.

The Summer of 1906 afforded me the opportunity to do something which I had long wished to do; namely, to give modern musical expression to the spirit and the events of the Wa-Wan, or "Pipe Dance" ceremony of the Omahas, from which I had borrowed the name of the Wa-Wan Press. This effort resulted in a suite of piano-forte sketches which push the Indian atmosphere and idiom about as far as it will go in modern music, and which because of their experimental psychology I called "Impressions of the Wa-Wan Ceremony." An August walking trip with John Beach in the White Mountains cleared the mental decks for the forthcoming season's action.

(To be continued next week)

him while the first performances of the Nibelungen Ring were in preparation in Bayreuth.

## Mrs. Alicia Braun

Mrs. Alicia Braun, known throughout the musical world as Rose Ettinger, died suddenly in London last week. Mrs. Braun was born in Waterloo, Ia. She studied under Mme. Marchesi, and soon became known for the wide range of her voice. She sang before European royalty for ten years, and made her first appearance in New York in 1899.

## Emil Klebauer

Emil Klebauer, founder of the Beethoven Liederkränz, died last week at his home, at No. 729 Manhattan avenue, of Bright's disease. He was sixty-nine years old, and left a widow and daughter.

## Auguste Kaufmann

Auguste Kaufmann, widow of Gottfried C. Kaufmann, a well-known German newspaper man and at one time financial secretary of the Brooklyn Arion Society, died at her home, at No. 804 Jamaica avenue, Brooklyn, last week. She was fifty-nine years old and left a daughter and four sons.

## ECHOES OF MUSIC ABROAD

(Continued from page 11.)

coloratura soprano was cast for the *Gilda* of the recent *Rigoletto* guest performance of Francesco d'Andrade, the Spanish gentleman of leisure of the opera stage, whose *Don Juan*, on which his reputation rests, is admired above all others throughout the length and breadth of Germany.

The general tone of the Zurich press comments indicates that Miss Scheider robbed d'Andrade of the honors that were his due traditionally as a guest. The Zurich *Wochen-Chronik* goes on to say that "the pearling coloratura of the lady was excellent, and the celebrated aria at the close of the second act was sung with so much emotional warmth that the audience broke out in a storm of applause without waiting for the end of the scene." It should be explained that in Germany, Austria and the German opera houses of Switzerland applause during an act is a rare occurrence, as it is considered a breach of artistic principles. What would our effervescent Tetrassini-ites and Caruso-ites say to this?

\* \* \*

LEIPSIC'S Richard Wagner Festival, arranged for the purpose of raising funds for the erection of the city's first monument to the great composer, seems to have passed off satisfactorily, as far as the easy-going committee is concerned, which allows itself four more years in which to collect the balance of the sum required.

Max Klinger, the Leipsic sculptor, famous for his figure of Beethoven now in the Leipsic Municipal Museum, and at present resting from his labors on his recently completed statue of Brahms, is to be entrusted with the Wagner monument. It is planned to have the unveiling ceremony on the centenary of Wagner's birth, which will be May 22, 1913. The recent festival lasted two days. A gala performance of "Die Meistersinger" at the New Municipal Theater and a concert in the Gewandhaus, with excerpts from "Die Walküre" and "Parsifal," were the special events.

And while on the subject of music for monuments for musicians, here are more particulars of the concert to be given at the Paris Opéra next Tuesday for the benefit of the projected Beethoven monument in the French capital. Three conductors will do the prima donna act—Messager, Colonne and Chevillard—while the soloists will

include Lucienne Bréval, Marie Delna, Raoul Pugno and Jacques Thibaud. Selma Kurz was at first announced, but her leave of absence from the Vienna Court Opera has expired. J. L. H.

## Opera Season for St. Louis

ST. LOUIS, Mo., May 15.—It has been announced that a season of opera by the Metropolitan Opera Company of New York is practically assured for 1910. This will be under the auspices of the management of the Coliseum, where it is proposed to give the performances. The recent demonstration of the acoustic properties of this great hall had much to do with the favorable decision.

On Tuesday of last week the Morning Choral Club held its annual election. The retiring president, Mrs. William A. McCandless, was presented with a handsome Sheffield tray by the members of the club. The following officers were elected: Mrs. Halsey C. Ives, president; Mrs. W. F. Swingley, first vice-president; Mrs. W. A. McCandless, second vice-president; Grace Taussig, recording secretary, and Mrs. David Bixby, corresponding secretary. The usual board of directors was also elected. Charles Galloway will again direct the club. H. W. C.



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